Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Fashion illustration

Lesson **23**

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

COPYRIGHT © 1960, FAMOUS ARTISTS SCHOOLS, Inc.
Printed in U.S.A.

Herbert Greenwald, who prepared this lesson, was formerly Art Director for such world-famous stores as R. H. Macy and Company, Bloomingdale's, and Gimbel's. He is now Advertising and Art Direction Consultant for many department stores and specialty shops in the United States and Canada.

Fashion illustration

by Herbert Greenwald

Fashion is big business today, and so is fashion art. More people see more fashion art than any other kind of illustration.

Fashions in clothing are always changing. There are different styles of garments and accessories to suit every taste, figure, and purse — and new styles seem to appear almost every day. As you can imagine, the communication of these new fashion ideas is of the first importance. In the chain of communication between the manufacturers or designers, the stores, and the public, the fashion illustrator is a vital link. Fashion illustration has become one of the largest, most rewarding fields any artist can enter.

Fifteenth century

1840

1890

1917

Careers in fashion illustration

The career possibilities for you in fashion illustration are exciting. The greatest opportunities lie in doing work for department stores either as a staff artist or as a free lance. You may also work for the various advertising services which supply the fashion art for local retail stores all over the country to use in newspaper ads. Fashion advertisements are prepared for national magazines by fashion advertising agencies, which use the services of free-lance as well as staff artists. Many of these agencies have excellent positions for qualified artists. You may also get a job on a newspaper or magazine and report the fashion news in your drawings. The opportunities for you are not limited to just the big cities, either. Good fashion art is needed in small cities and towns everywhere.

The history of fashion illustration

The history of fashion illustration is not a long one. In the Middle Ages, fashion ideas were communicated by travelers and descriptions in letters. Starting in the fifteenth century, these ideas were also spread by means of dolls, which were dressed in the latest styles and exchanged as gifts among the kings and nobles in Europe. Dolls regularly brought fashion news to the American colonies. What was probably the first fashion periodical was printed in Frankfurt, Germany, toward the end of the sixteenth century, and other fashion publications were introduced soon afterward. However, it was not until the nineteenth century that fashion illustration, like commercial illustration in general, came into its own. In 1830, *Godey's Lady's Book* was established in the United States. This was the first famous women's magazine, and it laid great emphasis on fashion illustration.

Below are illustrations from the archives of fashion. They clearly show how women's apparel has changed over the years. More important to you as an artist, they indicate how art-rendering styles have changed along with the look of the fashion.

The illustration on the facing page shows today's woman. She is not the self-conscious, stylized person depicted in many fashion drawings of the past. Instead, she is drawn with a grace and naturalness that reflect the casual contemporary approach to art.

Fashion and the artist

Fashion illustration can be a fruitful, glamorous field for you if you apply yourself to the principles explained in this lesson. Here we shall give you a firm foundation in all the essentials of drawing fashions for men, women, and children. While this lesson will be of most use to the student who wants to enter fashion illustration, it can prove of great value to the general commercial artist and illustrator. In popular magazines, all figure illustrations are submitted to the fashion editor, who must approve the styles they contain – and many a picture has been rejected or has had to be redrawn because the fashions were dated. In this lesson you will learn the essentials of fashion awareness and the style details that will help give your pictures smartness and distinction. You will also be given advice on how to render convincingly the textures of fabrics, furs, leathers, and jewelry – advice you can use in almost any area of illustration.

There is room for a high degree of creativity in fashion art, so long as the clothing is pictured accurately. In your drawings of children, for example, you can work with all the expressiveness of the illustrator of juvenile books. Women's fashion illustration is calling more and more for smartness and originality. The top fashion illustrators enjoy as much reputation and acclaim as do the best artists in any other field of commercial art.

Fashion changes constantly. In women's, men's, or children's apparel, almost every year significant new developments take place. As a fashion artist, you must be observing and inquisitive – keep up-to-date on what is going on. You should read the leading national fashion magazines, study the advertisements, follow the fashion news. This way you can be sure you are in touch with the fresh ideas and creative thinking of the pacesetters in this ever-changing field of art – and in the best position to make your own original, individual contributions.

1922 1927 1932 1937 1945 1951 1958

Lesson **23** Famous Artists Course

Fashion illustration

The real figure

The illustration figure

The fashion figure

The proportions of the female fashion figure

Up to now, you have been using the eight-head formula in drawing the "ideal" figure for illustration. In fashion art the figure proportions are different. You draw the fashion figure at least eight and one-half heads high. Some fashion illustrators make their figures nine or even nine and one-half heads high.

Thus, you elongate the female figure to give it that glamorous, sleek, slimmer look so characteristic of good fashion illustration.

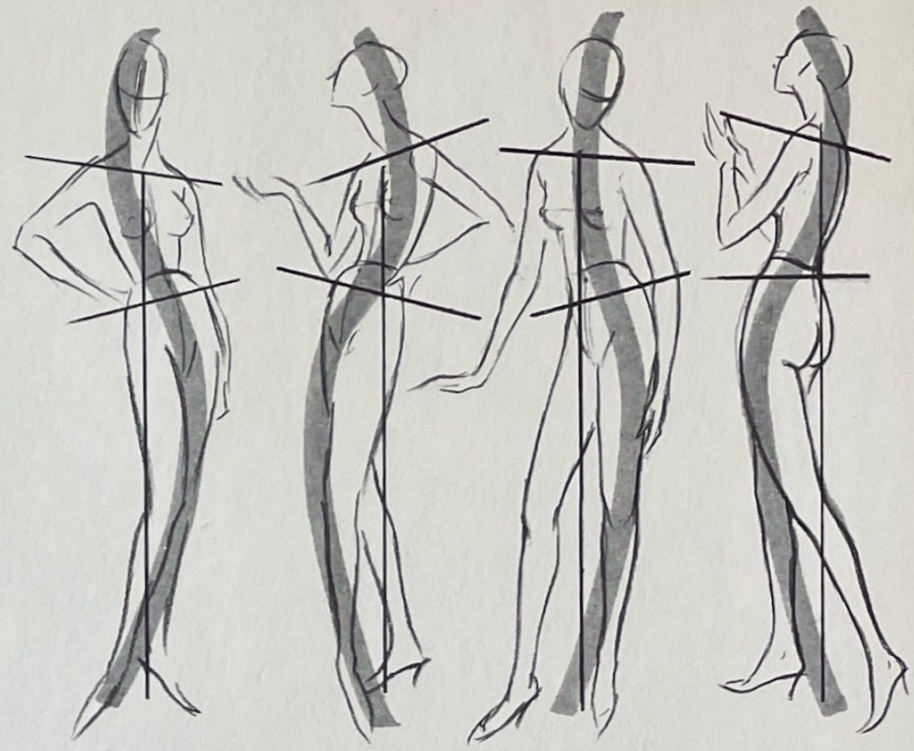
In this elongation process, certain changes must be made in specific areas of the figure. The waistline becomes shorter. The head becomes smaller and the neck a little longer and thinner. Important changes take place in the proportions of the arms and legs. They become longer and slimmer, too.

Posing the fashion figure

The fashion figure represents a graceful, poised person. To get these qualities in your drawing, pose the figure balancing or resting most of the weight on one foot.

The position of the shoulders and hips is very important in drawing a good fashion figure. Make sure that the shoulder and hip lines fall into opposing angles, as in the diagrams at the right. These angles should be exaggerated to add to the graceful effect the fashion figure requires. The head also must be drawn in a graceful position. It rarely faces in the same direction as the shoulders. You can lower the head, raise it, or turn it away from the shoulders.

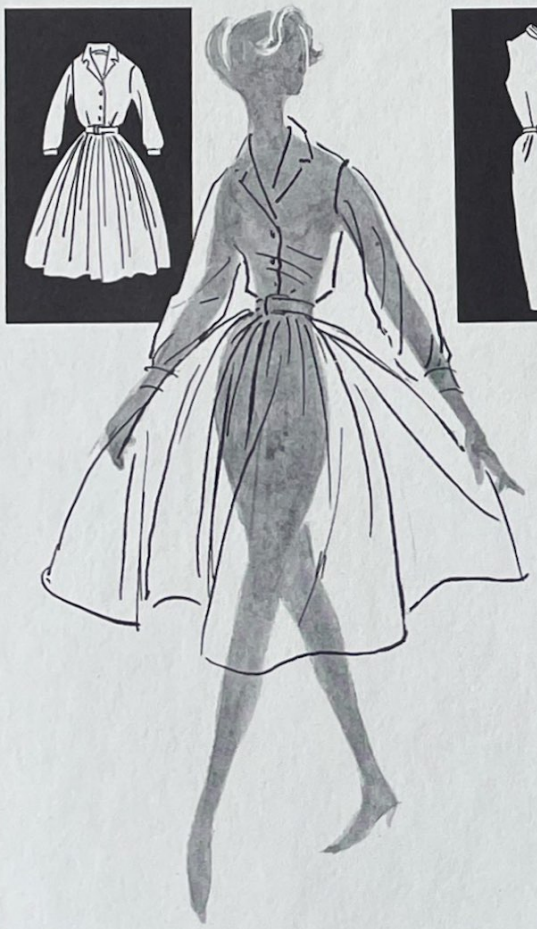
When the head, shoulders, and hips are correctly positioned and your figure is balanced properly, you should be able to draw a long gracefully curving line from the top of the head of your figure right through the body and down to the feet. (The broad gray line in each diagram demonstrates this.) Good fashion artists often use this test to be sure they have created a graceful pose. Note how curved all of the lines in the body are in relation to the straight vertical line of balance.



Selecting the right pose

The illustrations below represent poses used to display fundamental fashions. These pictures will guide you in selecting the right pose for garments in these categories. Usually the shape and silhouette of the garment determine the pose. However, when there is no distinctive shape, the pose is established by whatever special interest there is in the garment. This could be the shape of a neckline or some other distinctive fashion detail.

Be very careful when you draw the fashion figure seated — in this position it may hide some of the essential details of suits, dresses, or coats, and the silhouette or shape of the garments may be lost. However, sportswear, such as slacks, shorts, and some skirts, can be effectively shown on figures in casual seated poses.



The wide-skirt silhouette is best shown in a walking pose — or one in which the legs are far enough apart to create the fullness needed to display this silhouette. Having the hands hold the skirt adds fullness.

The narrow silhouette requires a pose with legs close together, usually one in front of the other. Placing one hand or both on the hips also emphasizes the narrow shape. Turning one shoulder away helps, too.

In formal fashions the silhouette and drape are the major features. Use simple poses that will give the best view of the lines of the garment. Avoid any leg positions that interfere with the fashion line of the dress.

When you draw the pleated skirt, be sure to highlight the attractive fall of the pleats. In this pose the model's knee opens up the pleats, helping to give further emphasis to this important feature.

Applying the basic principles of posing and sketching

Courtesy Suburbia, U.S.A.

1 This model is posed to emphasize the fashion high lights of the merchandise. The hands on the hips allow an easily seen silhouette of the narrow waist and the flare at the hips. At the same time, the hands push out the skirt from the hips to accentuate the fullness of the fabric, a major fashion detail of the garment.

2 Very lightly, suggest the graceful curving line of the action of the body. Then establish the angle of the head by using the line of the eyes as a guide. Sketch the opposing angles of the shoulders and hips. Next, indicate the bustline — it parallels the shoulders. The waistline curves around the form of the body.

3 Sketch in the lines of the silhouette as part of the action. Next, establish the center line. Begin to develop the other parts of the figure and bring out details such as the collar, sleeves, belt, and skirt folds. You should be concerned only with the basic forms and fashion lines here.

Posing the model to highlight special features of the fashion

After you've selected the basic pose that will do the most for the silhouette of the fashion, you should develop the details of this pose to bring out other important features. Pose the arms, legs, or shoulders to point up the fashion news of the garment. This often means selecting a special angle, such as a side or back view, to show the best features of the fashion.

You can emphasize a fashion feature as much by what you leave out of your illustration as by what you put in. You will notice that many fashion figures are not drawn completely – a leg may be left out, one side of an arm, or the top of a head. This keeps the figure from becoming too distracting and holds the viewer's attention where it belongs – on the merchandise. Deciding which lines to omit or put in is part of the fun of fashion drawing – and the omissions themselves add much to the gracefulness of the illustrations.

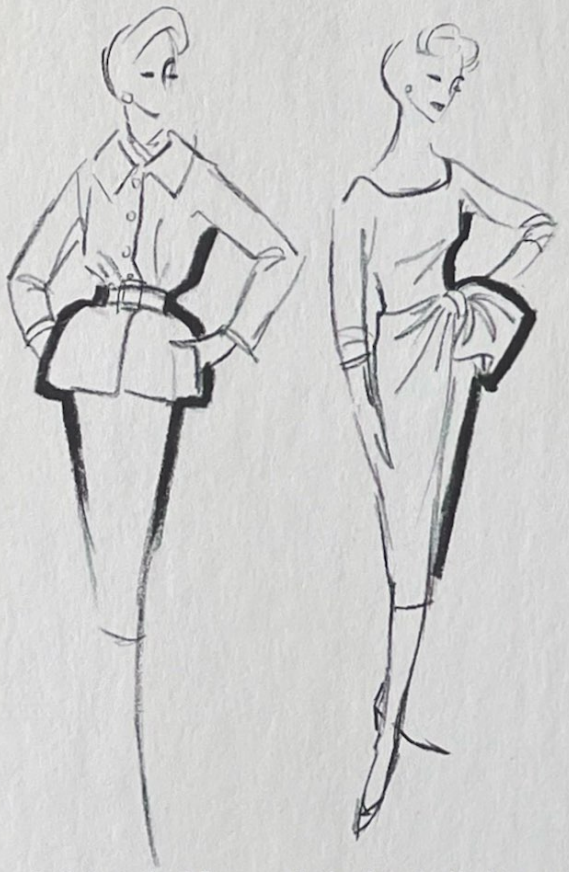
The figure is posed to emphasize the contrast of the narrow waist and the very full skirt. Note how the raised arm emphasizes the bust silhouette.

A side pose can point up a narrow silhouette as well as the fashion feature, the buttons down the side. Note how the leg pose highlights the skirt opening.

The full shoulder is brought out by this hand-on-hip pose. Placing one leg in front highlights the tailoring of the slacks. The casual pose is good for sportswear.

A side-back view highlights the very full back detail of the jacket. At the same time this pose brings out the contrasting narrow silhouette of the skirt.

4 Using the center line as a guide, sketch in the collar and belt buckle detail. Draw the gravity folds that emphasize the skirt fullness, and the action folds. Develop the structure folds (the pleated fullness at the front of the skirt). Sketch in more facial detail and define jewelry and shoes.



The emphasis is on the fullness of the jacket above and below the narrow belt. These features, plus the narrow skirt silhouette, are highlighted by the pose.

The hand on the hip brings out both the bust silhouette and the full bow at the hip. The position of the legs helps to emphasize the narrowness of the skirt.

Different age groups and their poses

There are four age groups in women's fashion illustration. These are the Teens, Juniors, Misses, and Women. Each group has its own typical poses that best express the spirit of its fashions.

Teens

Teenagers are very animated people. Their poses are often exaggerated to bring out a fashion detail. Teen merchandise lends itself to this kind of animated posing. Study the interesting leg actions and vigorous head movements of Teens and you'll get many ideas for lively poses that are typically Teen.

Juniors

Juniors are also lively, but not so exaggerated in pose as are the Teens. The Junior is high waisted and poses her long legs in a spirited manner. Junior merchandise should be posed to bring out the trim figure silhouette of this age group. Junior head action is vivacious but never violent. The face of the Junior should suggest an alert, active person.

Misses and Women

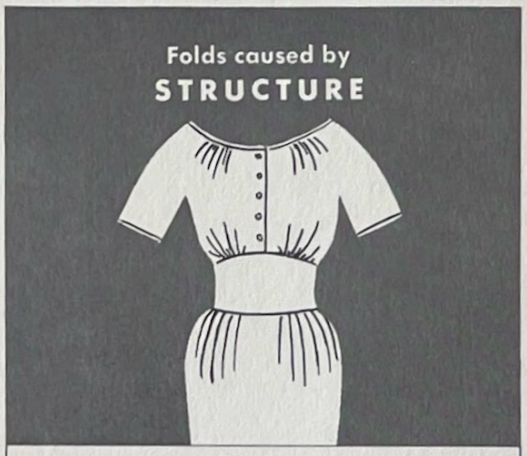
These figures are shown in more dignified and graceful poses. Graceful head and neck attitudes are important. Leg positions should be lady-like, except in sportswear, where the spirit of the fashion dictates the kind of pose. Misses' fashions usually have more silhouette emphasis — pose the model in action that will highlight this feature. Women's merchandise is best shown in simple poses. Most of the action is expressed by the positions of arms and legs, but avoid extreme poses.

Styling the fashion figure

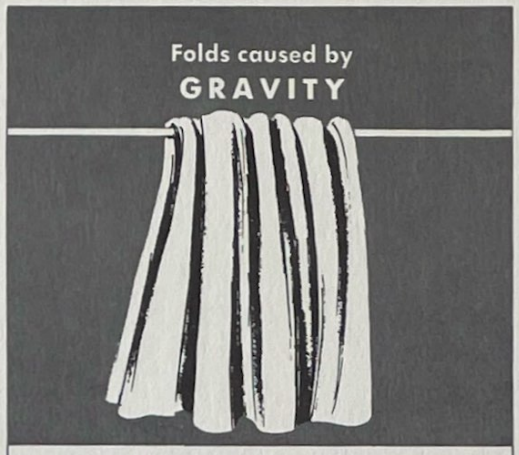
This expression means drawing the figure and the garment to bring out the style and fashion details to best advantage. It is at this stage of the illustration process that a fashion drawing really becomes what you want it to be – a drawing that will "sell" the fashion. On this page and the others that follow we explain the principles of styling the fashion illustration – principles that apply to whatever fashions appear in the ever-changing fashion cycle.

Basic fashion folds

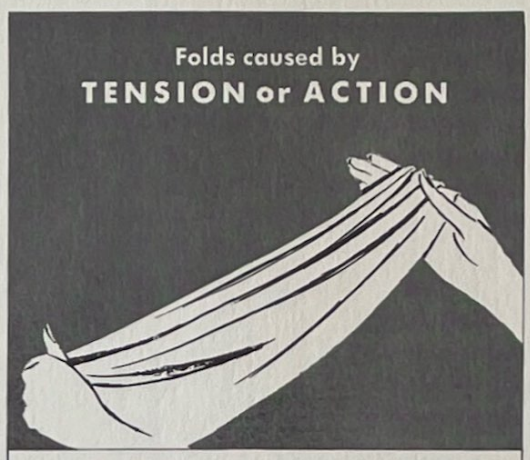
Earlier in the Course you learned that the shapes of folds are determined by gravity and tension or action. These familiar principles apply to fashion illustration, as we explain below. To them we must add this important fashion principle: Folds are also created by the structure of the merchandise. From the fashion artist's point of view these structural folds play a significant part in telling the story of fashion merchandise and should be shown clearly in your drawing.



These are the folds actually built into the garment. They include pleats, tucks, sewn-in folds, gathered folds, shirring, etc. These folds never disappear, no matter what the pose. Action does not affect structure folds.



These are folds made by the fall of fabric from a point of suspension. The points of suspension are usually on the shoulder, the waist or hips, and sometimes the arms or elbows. The nature of these folds varies with the weight of the fabric.



The principles of action or tension folds apply to fashion drawing, with an important exception: These folds must never complicate the fashion story. They should not compete with structure or gravity folds.

The importance of skirt swing

Some artists have found skirt swing one of the most difficult parts of fashion illustration. It certainly is one of the most important. The shape and lines of the skirt are essential in expressing the fashion idea of the skirt.

You'll find it helpful to think of the skirt as a cylindrical form that goes around the figure. This cylindrical form is a kind of tube in the case of a narrow skirt, or cone shaped if it's a wide or full skirt. Because this cylinder covers the lower part of the body, you must carefully consider the effect that movement of the legs and hips has on the swing and movement of the skirt.

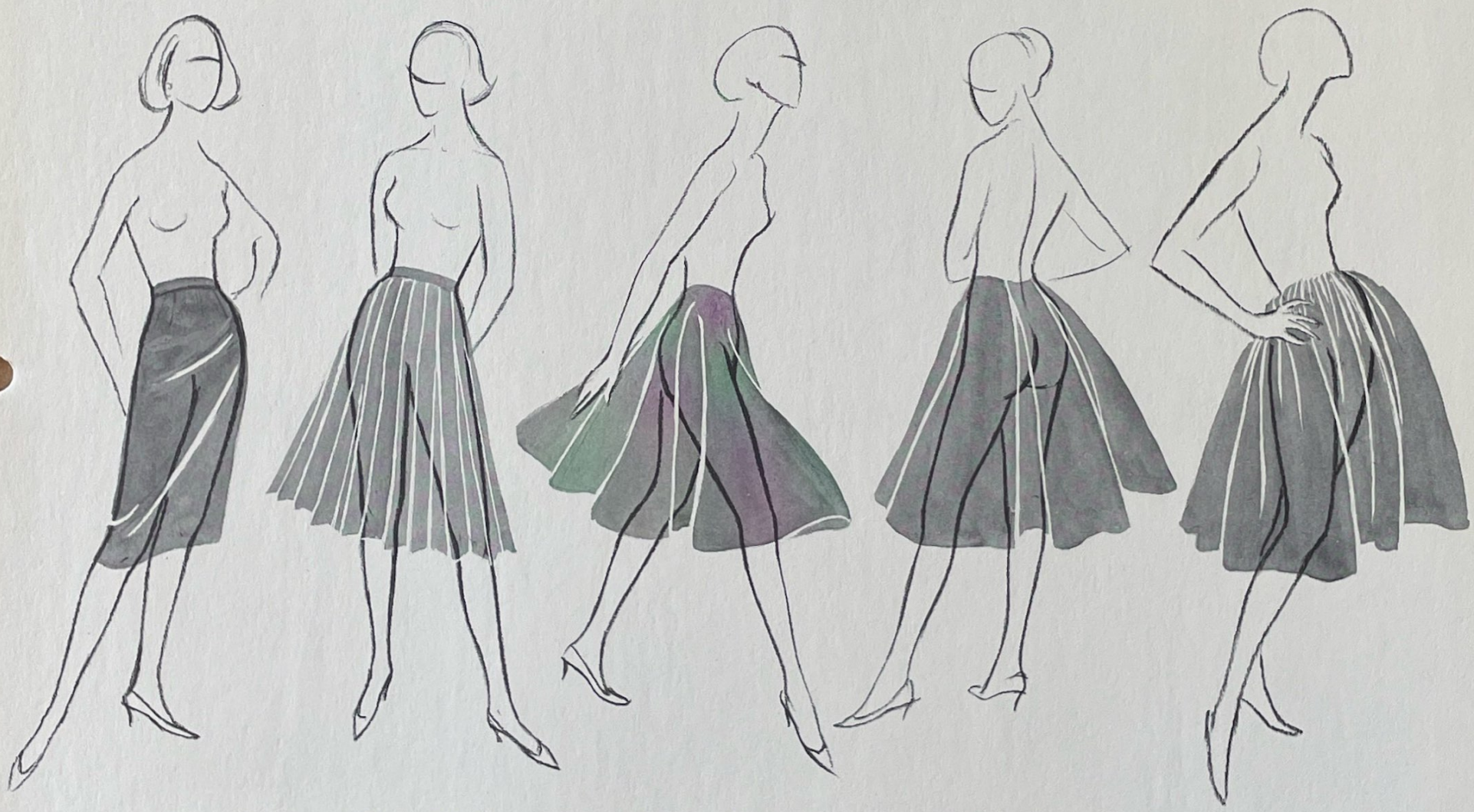
Another significant fact is that there are many different kinds of skirts. There are the straight or sheath type of skirt, the flared skirt, the gathered skirt, the pleated skirt, and other more subtle variations. All of these have their own special response to the action of hips and legs.

The illustrations on this page demonstrate the main fundamentals of skirt swing. You can apply these fundamentals to the specific situations involving the merchandise you are drawing.

These sketches show how the action of the hips and legs affects the fall of the skirt. In figure A the high left hip causes the left side of the skirt to rise, while the right side drops more vertically from the right hip. The right leg pushes out the front of the skirt to increase the fullness of the ellipse at the bottom. In figure B, see how placing one foot behind the other can also increase this fullness.

Here the skirt is drawn without any understanding of its form. It is shown as a flat piece of fabric with no relationship to the body or its action. The folds on the skirt also have no relationship to the action of the body.

How the pose of hips and legs influences skirt swing



Here you see how to keep the legs close together in a narrow skirt and still suggest a graceful skirt swing. The high left hip causes that side of the skirt to drop away from the leg and thigh. By placing the right leg in front, the bottom ellipse is opened without destroying the skirt form.

In this pleated skirt the angle of the hips and the position of the left leg are doing two jobs. The first is to create the flare that is a major fashion feature of this garment. The second is to show the opening up of the pleats at the bottom of the skirt, another consideration.

A simple walking pose provides an excellent opportunity to demonstrate the main feature of this flared skirt — the shape of its silhouette. Note how the fold over the hip suggests its roundness. In spite of the action, the folds are clearly coming from one focal point, the waistline.

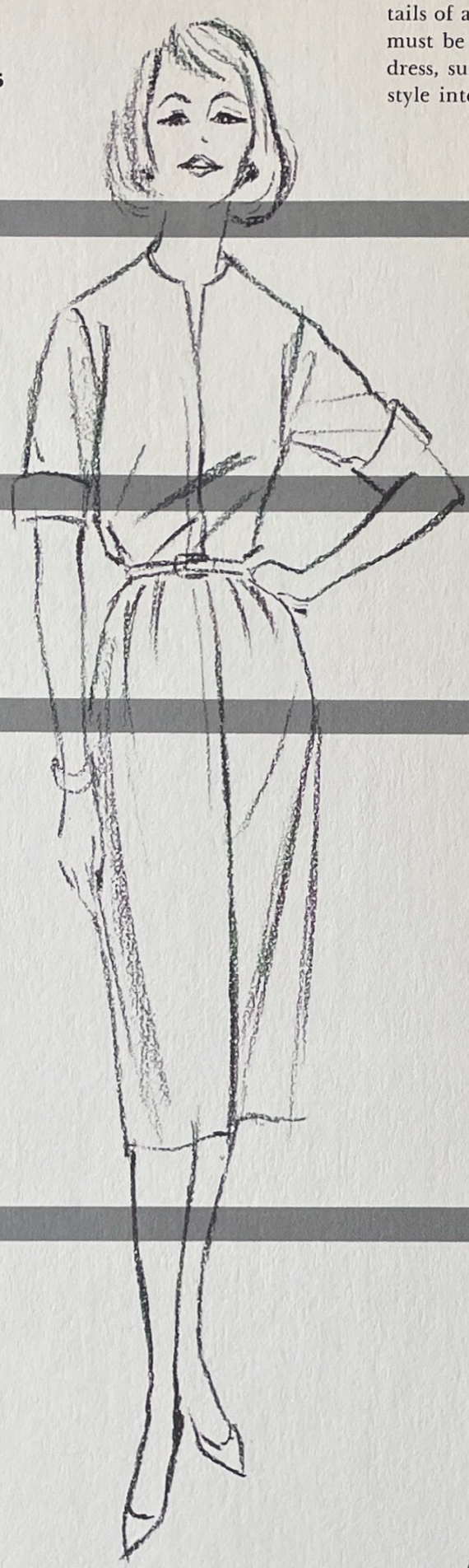
In this side-back view, the action of the hip pushes out the right side of the skirt to accent the fashion flare. Note that the pose of the left leg also increases the depth of this flare. In selecting any view, always consider how the hips and legs can help you to tell the fashion story.

The high left hip of this figure makes the left side of the skirt stand out at a high angle. The pose of the right leg pushes out the right side of this full skirt to accentuate the folds. This pose allows an interesting presentation of the gathered folds at the waist, an important feature.

Presenting the fashion to its best advantage

As a fashion illustrator, you must be prepared to examine the lines and details of any garment and recognize those that have fashion significance. You must be alert to the important areas of the garment, whether it is a coat, dress, suit, or any other kind of apparel. Only then can you illustrate the style interest of the merchandise. On these two pages we have isolated the

The three basic areas of fashion interest



1 The collar, neckline, and area above the waist

The important fashion point is how the collar goes around the neck and drops in front. A three-quarter view is the best way to bring out this typical fashion feature.

2 The waistline

The tightly fitted waist is an important fashion point. Show this feature as if it were hugging the body at the rib cage. A three-quarter view is best for your purpose here.

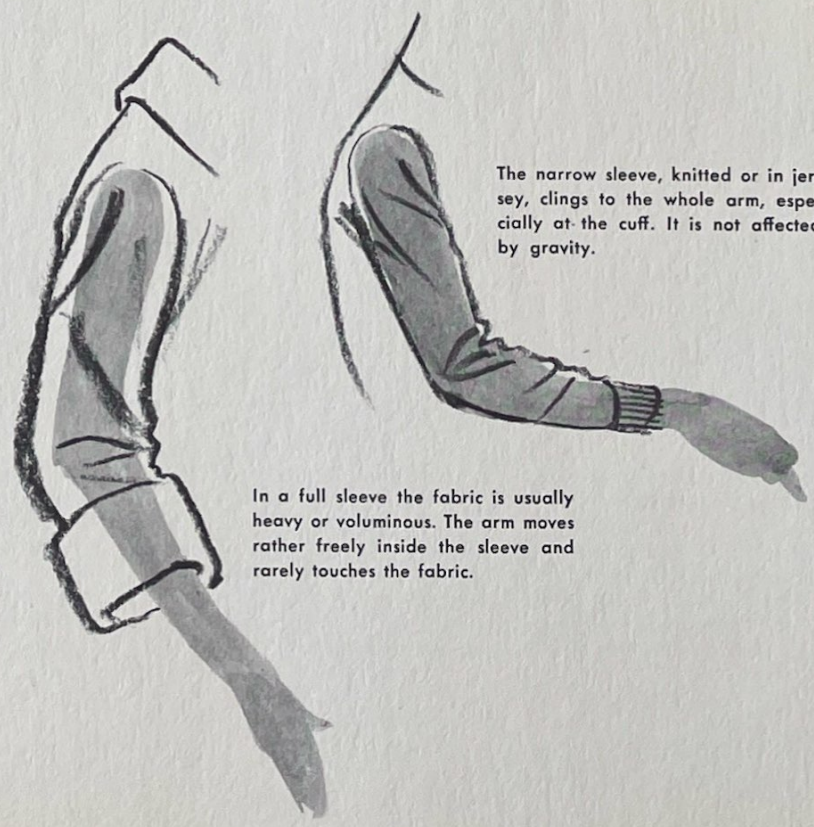
3 Below the waist — including the skirtline

Show the narrow skirt in a front view to bring out its slimness. It should cling to the thigh and leg and create a long, continuous, sleek look. One foot in front of the other also helps to accentuate the long slim look of this type of fashion.

Sleeves are an important part of fashion

Much of fashion design is concerned with the sleeve. Some of the important changes in fashion take place in this area. However, the basic relationship between the arm and the sleeve never changes.

Study these fundamentals of drawing any sleeve and apply them to the sleeve of the garment you are illustrating. Always remember that the arm moves inside the sleeve and usually touches the fabric at some point. The degree to which you show this depends on the weight of the fabric as well as the construction of the sleeve.

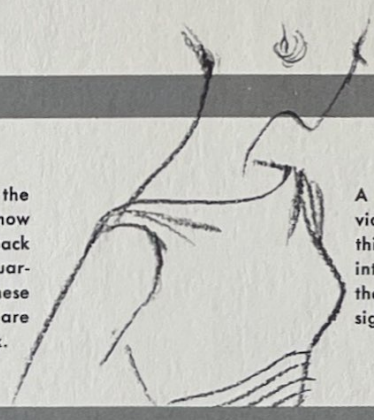


The narrow sleeve, knitted or in jersey, clings to the whole arm, especially at the cuff. It is not affected by gravity.

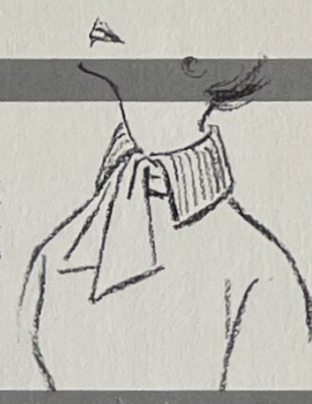
In a full sleeve the fabric is usually heavy or voluminous. The arm moves rather freely inside the sleeve and rarely touches the fabric.

areas of fashion interest to show you how to analyze a garment and bring out its best features. Of course these are only a few of the many points that you will be called upon to illustrate, but they indicate the basic approach that you should take. Examine the fashion art in magazines and newspapers to find out more about this important part of fashion illustration.

In this fashion type, show the symmetry of the collar and how the collar goes around the back of the neck. A slight three-quarter view can bring out these points. Note that the buttons are below the center of the neck.

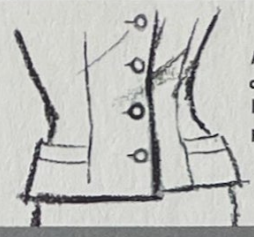


A three-quarter side view provides a good way to bring out this kind of neckline and shoulder interest. This angle also highlights the tight-fitting bustline, another significant feature of this style.

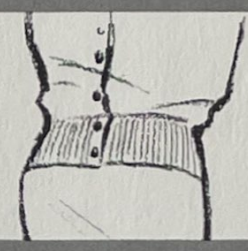


Whenever there is a high collar, it is best to raise the chin to spotlight this fashion. A three-quarter view shows how the collar goes around the neck, an important fashion point.

Exaggerate the narrow waistline to bring out blouse and skirt fullness. A straight-on or a slight three-quarter view will highlight the belt detail.



Make sure one of the buttons of any jacket is <u>exactly</u> at the waistline. Which button it is will depend on the type of jacket.



In this type of sweater or blouse the fitted part is shown <u>at the hip.</u> Note the soft waistline.

For any full skirt fashion, emphasize the width of the skirt and the amount of fabric. Make sure you show folds that suggest lots of fabric. Pose the legs to add to the width at the bottom of the skirt. A three-quarter view is usually best.

Show a three-quarter side or a full side view when the fashion feature is the pocket or the kick pleat of this type of skirt. This view can also suggest that there is some back interest as well. Pose the legs to emphasize the opening at the skirt line, if this is a feature.

In the Dolman type of sleeve, show how the fabric rests on the upper arm and hangs down. Make sure that the fabric clings to the lower arm.

For the average loose sleeve, have the fabric touch at least one part of the arm, depending on how the arm is bent.

Shoulders have special interest

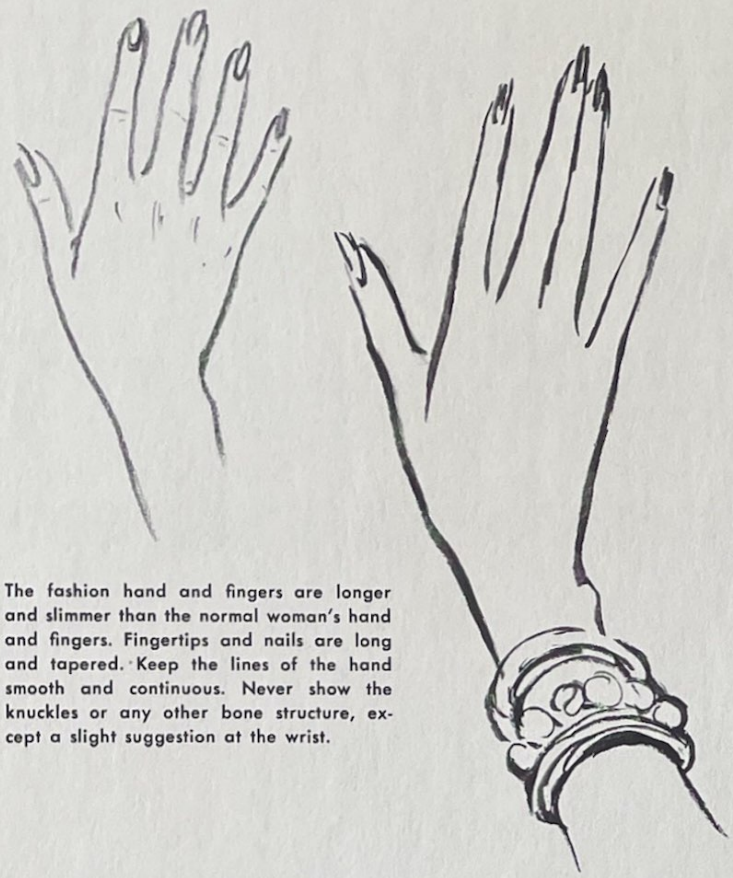
In the set-in or square type of shoulder, as in a jacket, show a sharp break where the shoulder meets the sleeve.

The raglan shoulder is shown as a continuous smooth line. Avoid any suggestion of a break at the shoulder.

In the novelty shoulder, such as the "puff" or "cap," make sure you emphasize the break in the normal shoulder line.

The fashion hand

In transforming the female figure into the longer, sleek fashion figure, you must pay particular attention to how you draw the hands. The poses and proportions of the hands help greatly in creating the graceful qualities necessary for a smart fashion illustration. The hands must be consistent with the elongated proportions of the figure and must also express the elegance of the pose you select.



The fashion hand and fingers are longer and slimmer than the normal woman's hand and fingers. Fingertips and nails are long and tapered. Keep the lines of the hand smooth and continuous. Never show the knuckles or any other bone structure, except a slight suggestion at the wrist.

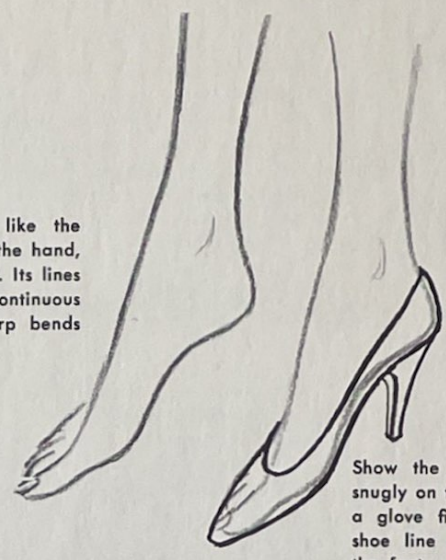
Graceful poses and gestures: These are essential. Make sure you keep the long, slim look when showing the fingers in positions like those below. Don't draw sharp, harsh breaks — the line should be smooth and continuous.

Don't draw all the fingers of a gloved hand. Suggest them like this — the hand will look smarter.

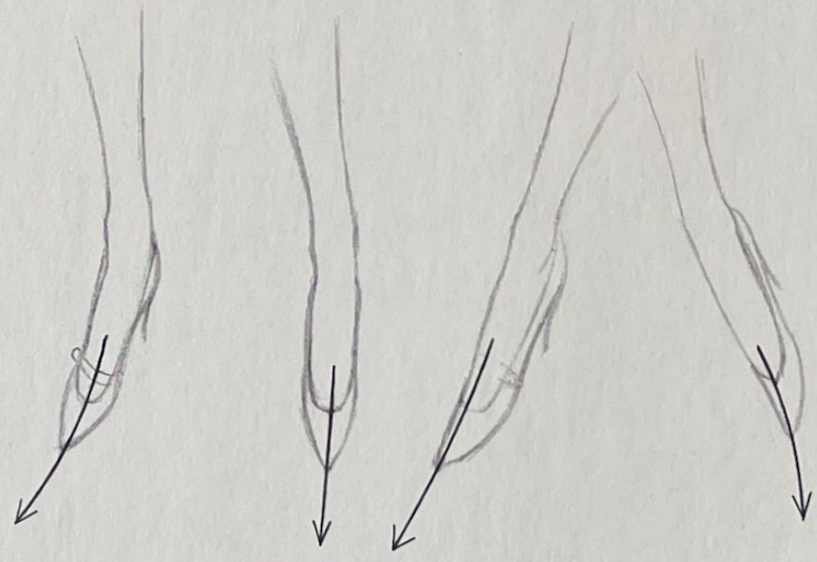
The fashion foot and shoe

The shoe is drawn as part of the foot. You never emphasize the shoes on the fashion figure. Consider them as accessories to the main fashion, the garment. Study fashion illustrations in the papers or magazines to understand what shoe to select for different types of fashion apparel. A sports costume or street costume obviously calls for a different kind of shoe than a cocktail dress.

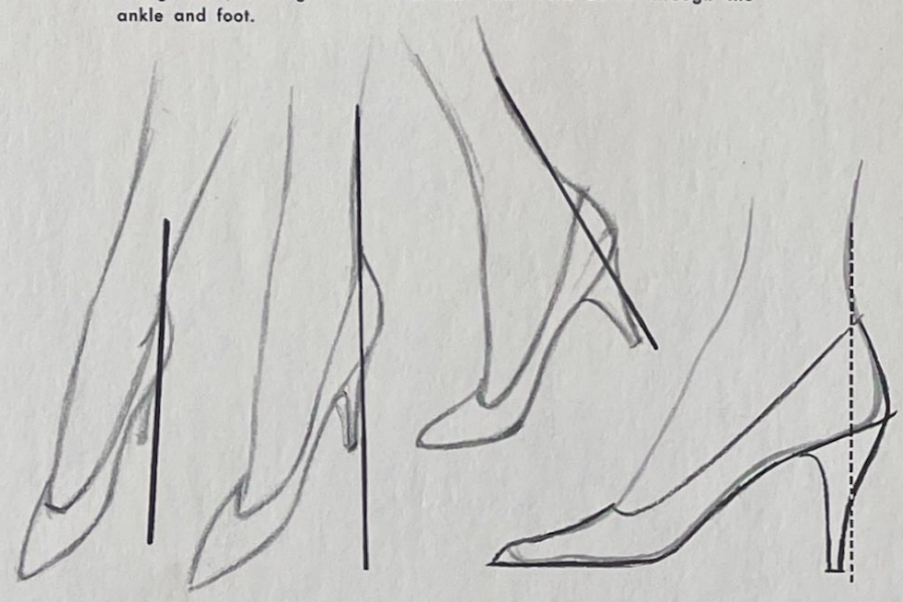
The fashion foot, like the fashion figure and the hand, is long and slender. Its lines are smooth, with a continuous contour. Avoid sharp bends or breaks.



Show the shoe fitting very snugly on the foot, almost as a glove fits the hand. The shoe line hugs the line of the foot.



Position the point of the shoe carefully: Since you are drawing the shoe as part of the foot, make sure that the point of the shoe continues the graceful, flowing line of movement that runs down through the ankle and foot.

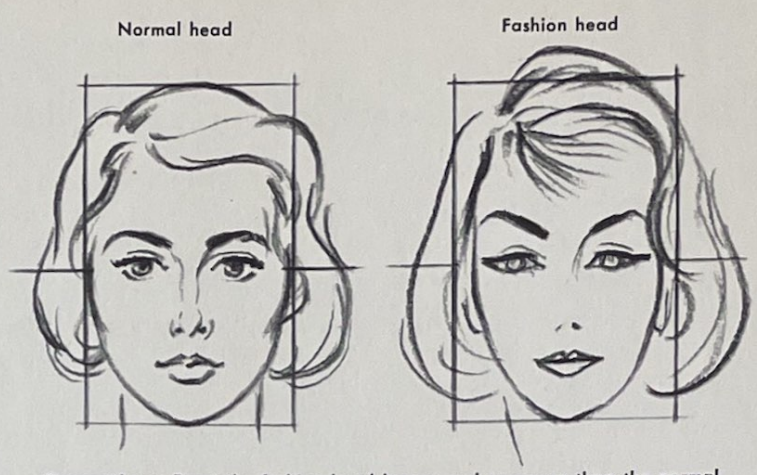


Drawing the shoe heel: Draw the heel of the shoe directly under the heel of the foot. The bottom of the shoe heel is placed inside a line dropped from the back of the ankle, no matter in what angle the shoe is shown. Otherwise the figure will seem to lack the support of the heel.

The fashion head

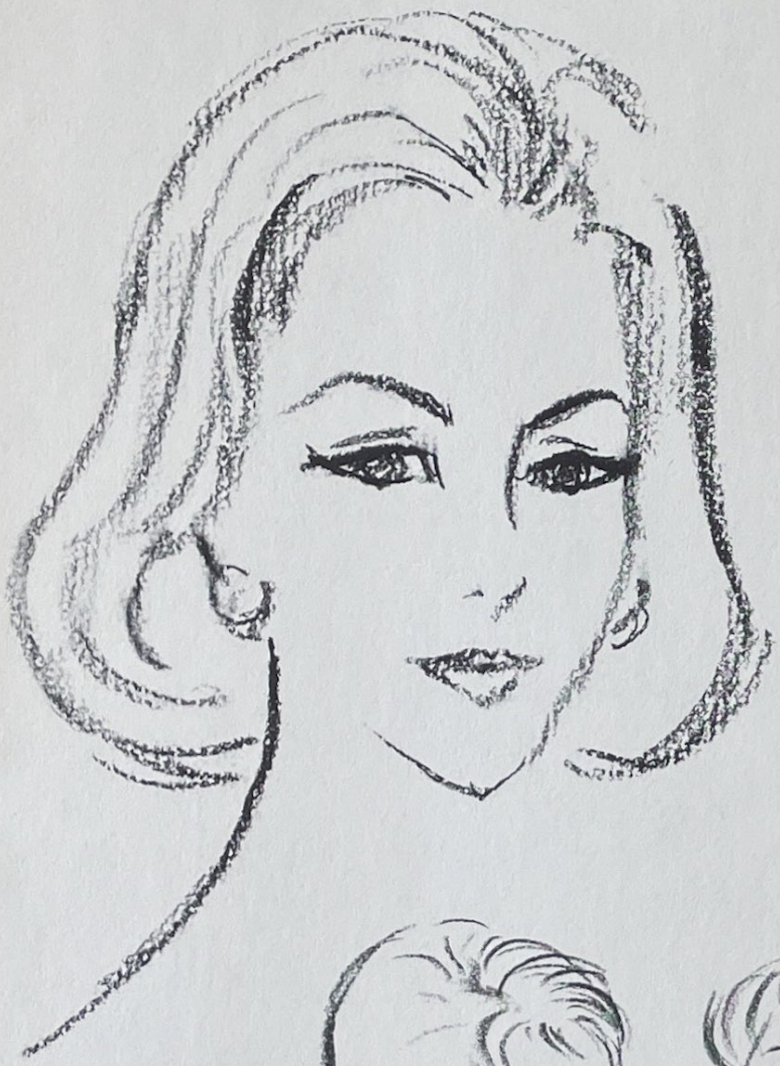
Much of the smartness of your fashion figure will depend on the skill and taste with which you draw the head. The fashion head is basically different from the normal head. It's a narrower head, being elongated with the rest of the figure. The features are different, too, and you indicate them in a more subtle manner than you ordinarily use in general commercial illustration.

On this page we demonstrate these differences. Study them carefully so you will be able to capture the charm and elegance of fashion when you draw the fashion head.



Proportions: Draw the fashion head longer and narrower than the normal head. The width of the oval is just a little more than one-half of the length. The distance between the line of the eyes, the nose and chin is the same as in the typical face. Show that the head, at the temples, is narrower than it is at the cheekbones. This strengthens the impression of slimness. Draw the hair higher, to accentuate the slim oval of the face. Giving the chin a slight point adds to the long sleek fashion look of the head.

Drawing the features of the fashion head

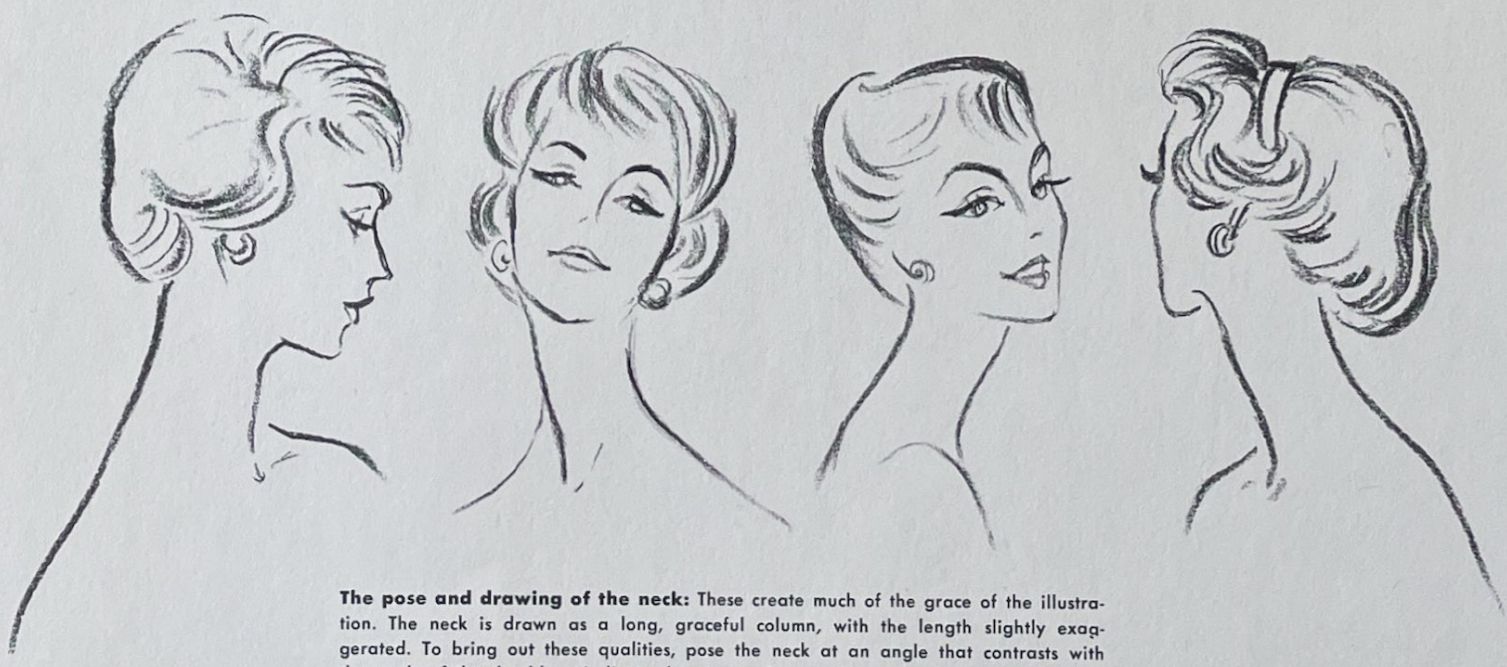


Hair: It follows the form of the skull. Keep strands simple, always curving with the skull mass. Avoid a continuous hard outline, particularly on the forehead and temples, or the hair will look like a wig.

Eyes: Avoid a realistic treatment. Suggest the iris with a circle — never a black dot. Exaggerate the long ellipse of the eyelids. Don't draw lashes; instead, show them as the heavy edge of the lid. Exaggerate the arching and length of eyebrows.

Nose and mouth: Consider these as one unit. Indicate a subtle hint of nostril at the tip of the nose. Don't use shading or modeling on the nose. Keep it simple. Consider the upper and lower lip as one area, even when the mouth is open. Don't indicate teeth in an open-mouth pose. The lower lip is shown fuller than the upper lip. You can emphasize this fullness by "pointing" the lower lip.

The chin: Draw the chin small, with a slight point at the bottom of the face oval. Avoid any effect of a long or strong, protruding chin. In a full-face view, you can omit much of the chin when you show enough of the cheek curve to suggest where the chin would be.



The pose and drawing of the neck: These create much of the grace of the illustration. The neck is drawn as a long, graceful column, with the length slightly exaggerated. To bring out these qualities, pose the neck at an angle that contrasts with the angle of the shoulders. Indicate the contour in smooth, continuous lines which flow into the shoulders in one sweeping curve.

Use light and shadow to emphasize the fashion story

Light and shadow are valuable in emphasizing the silhouette, structure, and details that are an important part of the fashion. All other shadows, such as those caused by action folds, are kept to a minimum and used only to explain the action. Remember this rule when planning lights and darks: If the shadow will not help communicate the style story it will not help the drawing.

There are two basic shadow patterns in the fashion figure

1 **The main shadow masses:** These emphasize the silhouette and the form of the garment. The body form has less influence on the shadows than in general illustration.

2 **The cast shadow of the garment detail:** This includes shadows created by folds, accessories, collars, sleeves, belts, pockets, etc. These shadows help define the details.

3 **Pattern, texture, and accents:** Put these in last. They must clearly explain the stitching, darts, lace, or print. Jewelry and texture are also put in now. Don't overwork them.

Wrong: Here, there is too much realistic shadow. It obscures the fashion story, which is the long, crisp, tailored silhouette, accented by the flair of the jacket.

The shadow is determined by the fashion silhouette and emphasizes it

The shadow emphasizes the bloused jacket, narrow belted waist and straight skirt line.

The loose but clinging fashion is emphasized by having the shadow hug the body.

The shadow brings out the extreme fullness of the skirt as well as the full look above the belt.

The important triangle-like flare from the shoulder is emphasized by a simple, bold shadow.

The shadows highlight the close fit at bust and waist and the fullness and flare below.

Line drawing
for newspapers

Line and wash drawing
for newspapers

Wash drawing
for magazines and brochures

Rendering the fashion illustration

There are two basic kinds of publications in which your work is likely to be used. For the most part, your illustrations will be printed in newspapers. Some of your art will be run in magazines and brochures. Each of these two basic categories has its own specific requirements for rendering techniques.

Newspapers are printed on soft, low-quality stock on high-speed presses, so subtle rendering techniques are useless — the details of a fashion would be lost. A simple treatment — pen and brush with ink, for example — will print clearly on newspaper.

Often line drawings will not tell the whole merchandise story of form and texture. Only wash can do this. In the middle drawing, the figure is rendered in very simple, contrasting wash tones, with details in ink and touches of opaque white. The tones are held to one or two values of gray, plus the strong contrast of black. Details are kept very simple, too. The wash tones should form a clear, direct pattern — avoid subtle tones. For newspaper art, don't put any tones on the face — they may print too dark.

On the other hand, magazines and brochures can use art that has more subtle rendering. The figure at the right is drawn to take full advantage of the fine printing that can be done on slick paper at slower press speeds. The engraving process for this work is finer and thus can capture every subtle shading of wash or pencil the artist has indicated. Compare the details in the handling of the print pattern on each of these three figures.

Choosing the accessories

The illustrator of smart fashions must know what is smart — what fashionable people are currently wearing. It is up to you to choose the right accessories — accessories that will fit in well with the garment and set it off attractively. On these pages are basic principles to guide you in selecting these items.

When drawing coats or suits, show the figure with hat and gloves. If the pose permits, show simple earrings as well. The handbag style should suit the garment and not hide or confuse details of its silhouette. Never overdraw handbags.

In most dress drawings, it is not necessary to show hats and gloves. When a hat is used, however, be sure the figure is wearing gloves. Blouses and sweaters can be shown with jewelry that does not interfere with them.

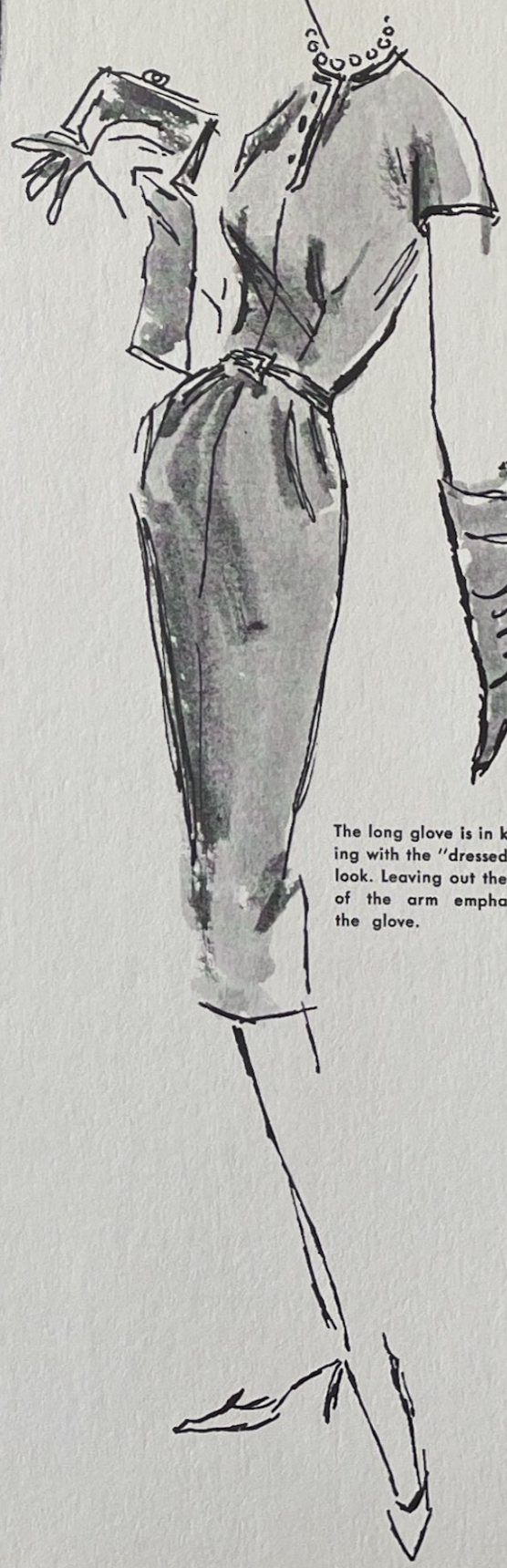
Simple jewelry treatment is smart for suits with this type of neckline. A hint of a necklace is all that's needed.

When you draw a hat on a dress figure, pick one that fits the mood of the dress. Render it simply, so that it isn't the point of interest.

For casual coats, suits, or sportswear this type of hat is effective. A dressy hat would not go with the casual coat.

Show something at the neckline, such as a scarf which is appropriate to the style of the garment. (See opposite page.)

This type of glove is appropriate with suits or jackets.



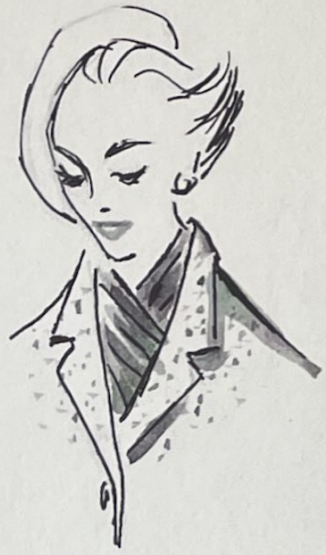
The long glove is in keeping with the "dressed-up" look. Leaving out the line of the arm emphasizes the glove.

In some suits with little or no skirt interest, a pose like this is very smart — and helps to cut down an uninteresting area.

The neckline

The neckline is a center of fashion interest. Dressing it up properly will help to establish the fashion authority of your illustration. Here are a few fundamental suggestions for neckline treatment, using accessories.

An ascot tie is appropriate for a casual coat.



A simple, neat scarf in a "cross-over" treatment goes well with a tailored coat or suit.

To emphasize the simplicity of a neckline, keep the jewelry simple and clear of the neckline.

A deep neckline can use lots of jewelry that echoes the angle or curve of the neckline.

With a deep neckline and bare-shoulder look the "bareness" can be reduced by large earrings.

(Left) For a wide three-quarter sleeve, show a long narrow glove. *(Right)* For sportswear, use a "shortie" glove.

(Left) For the three-quarter-length tight sleeve, draw a long glove with a flared top for contrast. *(Right)* Bracelets or gloves on a bare arm add fashion interest.

Sleeves and gloves

The kind of sleeve determines the kind of glove — a longer glove goes well with a shorter sleeve. The sleeve width is also a factor — narrow gloves go well with wide sleeves, and vice versa. Sleeveless fashions can show either gloved arms or bracelets.

Fur scarves and stoles

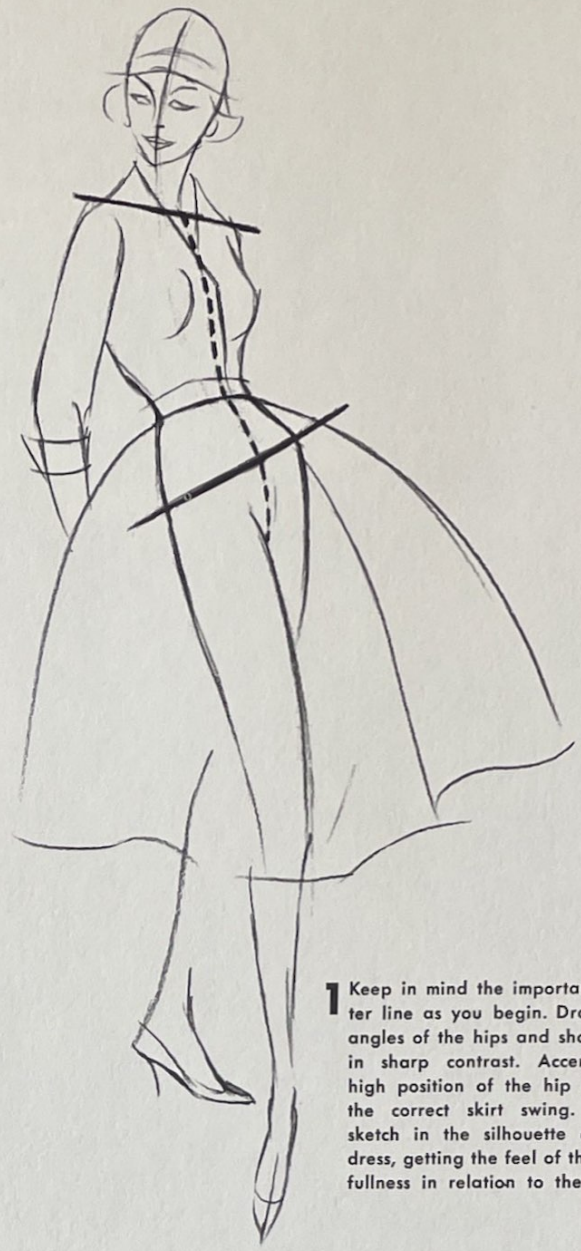
Fur scarves or stoles are smart with a suit or a cocktail dress. They can be posed very gracefully and serve as an elegant background to a "dressy" fashion, as in these illustrations.

Drawing the fashion figure from the model

Here we demonstrate how to draw the fashion figure step by step, from the posing of the model to the final rendering. The photographs on this page represent the actual model. It is important to remember, whether you use a photo or a model, that the fashion figure is usually one and one-half to two heads taller than the normal figure, and that it must be elongated to the correct fashion proportions. Be sure to emphasize the graceful, flowing lines of the figure in your drawing. And don't forget that the accessories must go well with the garment. In the demonstration at the right, we substitute a more appropriate hat for the one that the model is wearing in the photo.

Courtesy Macy's, New York

Pose the model to bring out the very narrow waist and the exaggerated flare below it. A three-quarter view emphasizes the slimness of the waist and also brings out the fullness of the back. This pose allows you to show the interesting cuff detail.



1 Keep in mind the important center line as you begin. Draw the angles of the hips and shoulders in sharp contrast. Accent the high position of the hip to get the correct skirt swing. Then, sketch in the silhouette of the dress, getting the feel of the skirt fullness in relation to the pose.

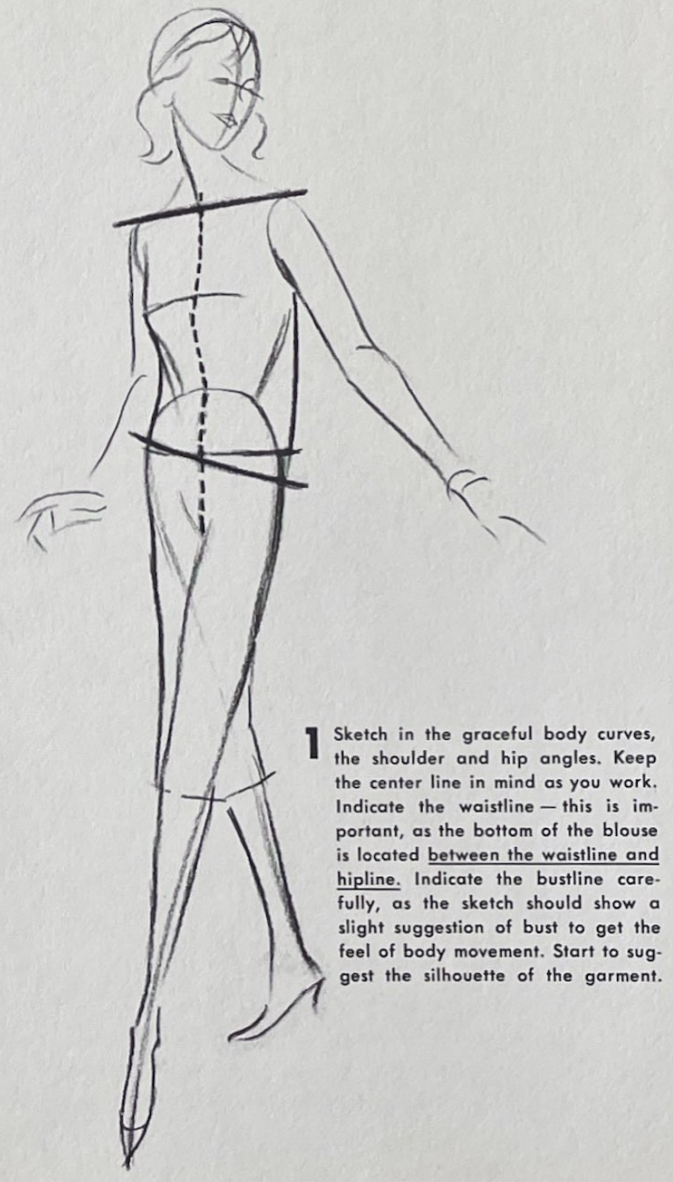
Drawing the straight silhouette

In this demonstration we show how to draw a garment with a straight-line silhouette. The important consideration here is to be aware of the waistline and the action at the hips, even though they are not visible. This action affects the drape of the garment as the body moves.

When you draw this kind of garment, sketch enough of the basic structure of the waist and hips to be able to develop the correct body movement in your drawing.

Courtesy Macy's, New York

A walking pose is good for a Junior fashion like this. It expresses the youthful character of the merchandise and Helps to bring out the important fashion points. Having one arm swing away from the body highlights the straight line of the blouse. The leg position creates action without affecting the narrow look of the skirt.

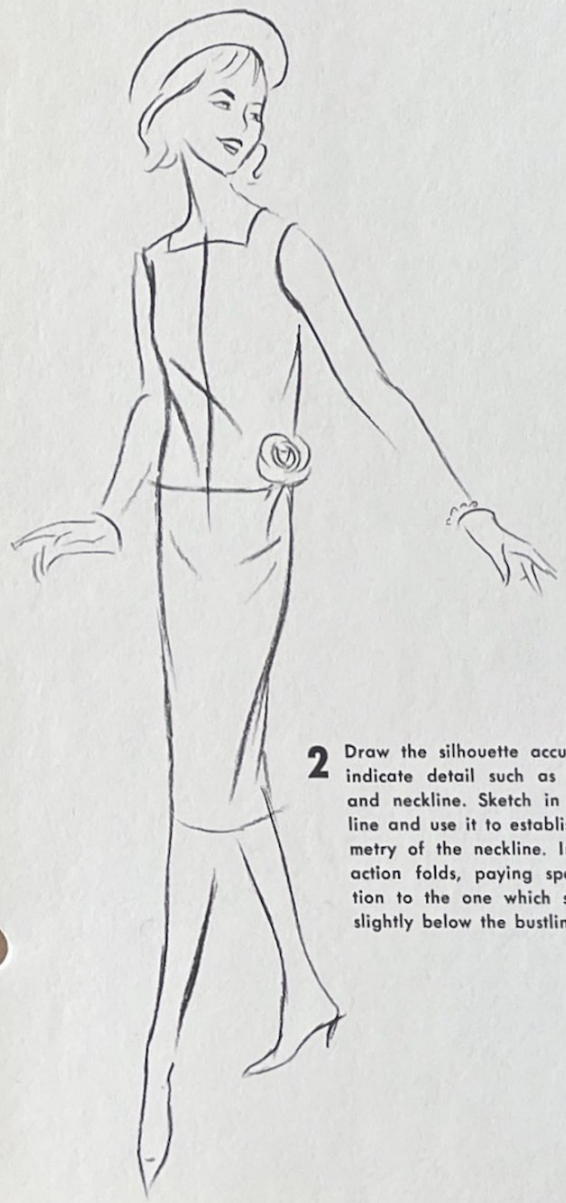


1 Sketch in the graceful body curves, the shoulder and hip angles. Keep the center line in mind as you work. Indicate the waistline — this is important, as the bottom of the blouse is located between the waistline and hipline. Indicate the bustline carefully, as the sketch should show a slight suggestion of bust to get the feel of body movement. Start to suggest the silhouette of the garment.

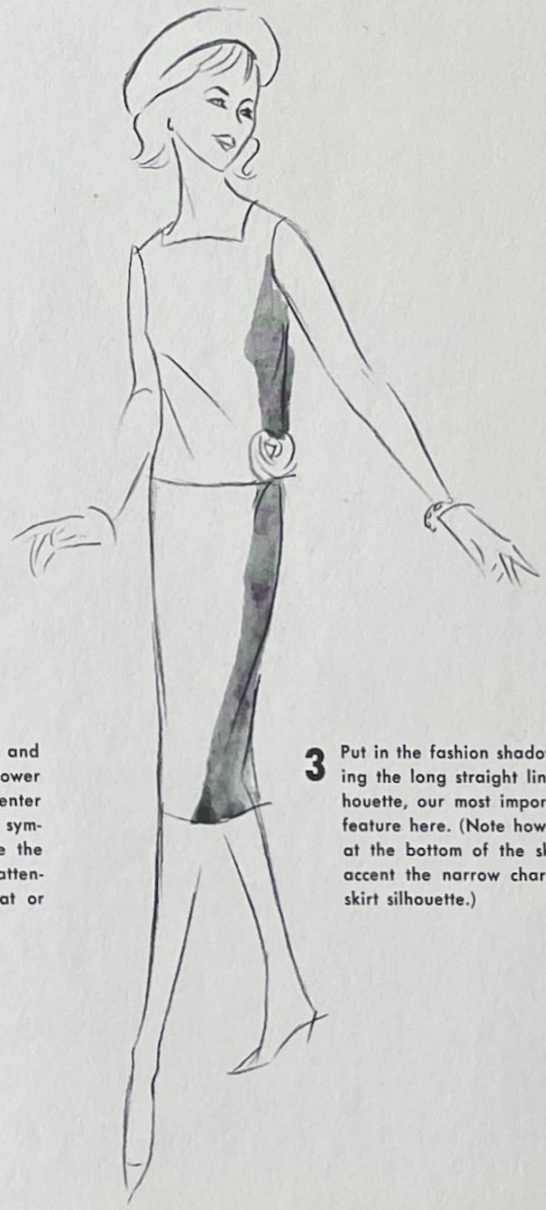
2 Develop the details of the garment. Using the center line as a guide, sketch the collar, buttons, and belt buckle in their correct position. Bring out the exaggerated fullness at the waist. Draw the important structural folds above and below the waist.

3 First establish the basic shadows of the body and garment with broad wash tones. Keep the shadow above the waist simple. Below the waist, put in the shadows that will accentuate the extreme fullness of the fabric. Then draw in the cast shadows of the collar and neckline.

4 Complete the rendering with ink line and wash. Render the print with pure opaque white for dots that are in the light, and use this same paint, thinned with water, for darker dots in the shadow. The shadow on the face is caused by the hat brim.



2 Draw the silhouette accurately and indicate detail such as the flower and neckline. Sketch in the center line and use it to establish the symmetry of the neckline. Indicate the action folds, paying special attention to the one which starts at or slightly below the bustline.



3 Put in the fashion shadow emphasizing the long straight line of the silhouette, our most important fashion feature here. (Note how the shadow at the bottom of the skirt helps to accent the narrow character of the skirt silhouette.)

4 Add shadows in the fashion folds under the bust to bring out the looseness of the blouse here. Put in the cast shadows of the blouse bottom and flower. Slight action folds on the skirt suggest some fullness below the hip. Use pen and ink and wash for the blouse detail.

The dressmaker's dummy

This mannequin comes in various sizes to fit all kinds of merchandise. For your purposes, make sure the dummy you use is the Misses' size, as this size will also accommodate almost every other kind of clothing you'll have to draw — Teen and Junior garments as well as most Women's sizes.

Put the merchandise on the dummy very carefully. Make sure that the garment fits well, without any sagging or excessive wrinkles or creases. Often it is necessary to pin the garment in the back to eliminate these creases and wrinkles.

When no model is available

It isn't always possible to make your fashion illustration from a model wearing the garment. If you work in a small studio or in the ad department of a store, you may find it difficult to have a fashion model at hand when you need her. That, however, should not keep you from completing your assignment.

Learn to work from the garment placed on a dressmaker's dummy. You get a quite accurate idea of what the merchandise looks like and how it fits.

All fashion apparel has form and must be seen on the body or a dummy to be understood. Never try to make your drawing from a garment that is on a hanger — the merchandise will be distorted and the silhouette story hidden. Folds made by the design or structure of the garment are not presented truly. The three-dimensional quality you need to draw your fashion shadows is lost.

Of course, putting the suit or dress on a mannequin is not enough. You will still need to "pose the figure" to get the graceful character a good fashion drawing demands. This is where a good reference file is so useful. This reference material becomes, in effect, your collection of model poses. From one or more of the photos or sketches in your file you can select the best pose for the garment you've put on the form. Very often, the apparel in your reference clipping will be similar to your merchandise. Using this reference as a basis, you do your illustration as if you had a model in front of you.

Working from photos

Photographed figures don't have the elongated proportions that the fashion figure requires. Therefore, it is necessary for you to adjust the proportions. First, sketch the pose as it is in the photograph. Place a tissue over this sketch and change the figure to the required proportions.

Since you are working from a photograph, the figure may be posed rather stiffly and lack the graceful lines you want for a smart sketch. At this point, adjust the position of the figure, applying the principles of model posing demonstrated earlier in this lesson and using material from your reference file as a guide. Then sketch the garment over this pose and proceed to finish the illustration.

The croquis

There are times when it is not possible to have the merchandise for the length of time you will need it to prepare your illustration. Sometimes the garment is the manufacturer's one and only sample and can be left with you just for an hour or so. At other times, especially at the start of each fashion season, this sample can be seen only at the maker's shop. In either case, you have to be prepared to make a "croquis" – a quick but comprehensive pencil sketch in which you note all the important details in pictures and words for reference when you can do the finished art.

On this page we demonstrate the proper way to make the croquis. Remember that you should not try to make it a finished drawing. A croquis is a fashion notation sketch. In it you must show the silhouette and garment details clearly and accurately.

Incidentally, many top fashion artists got their start by doing croquis work for busy fashion illustrators or designers. Doing this type of sketch may be your opportunity to get started, too.

Courtesy Macy's, New York

Here is a typical situation in which you make a croquis. The manufacturer has just one sample and he calls you to his showroom to sketch it. His model wears the garment and you are allowed fifteen to twenty minutes to make the necessary sketches and notes. In such a case it is not important that the model take a fashion pose like the one shown here. But make sure that her pose reveals every essential detail.

Note: points of collar about center of shoulder line
collar 3/4 view.
fine pin check keep light in color –
Note: bias cut on facing
6 buttons – self fabric
Note: double stitched facing. 1/4"
2" belt – black patent
3 tucks each side of closing – break under bust.
Overskirt gathered very full –
Tunic – mid-thigh length.

Your croquis should look like this. First establish the silhouette very accurately. Put in the detailing in its correct location on the garment. Don't try to show the details on the figure or garment. Instead, use the area around the garment to draw, as large as possible, every detail of trim, decoration, etc. Keep your lines firm and clear. Describe in simple terms any details you cannot show in the sketch.

Courtesy Stern's

Two types of fashion art

Usually it is the market you want to reach that determines the kind of art treatment you use in the illustration. Merchandise that will appeal to the price-conscious consumer demands a conservative, realistic type of illustration that "sells" the details of the garment. This we call the "strong-sell" illustration.

For the highly fashion-conscious reader you use a more distinctive art style and create a more personal, sophisticated impression of the garment. This is called the "high-fashion" illustration.

"Strong-sell" fashion illustration

This type of illustration makes sure the prospective customer sees exactly what the merchandise looks like. Great care is given to the drawing of details, textures, or prints and patterns. The poses are rather conservative, and very simple, so as not to hide any detail of the styling. Extreme, "fashiony" attitudes must be avoided.

The people who are sketched in "strong-sell" apparel represent general types of women, rather than distinct, individual characters. In other words, you never let the personality of the figure dominate the basic merchandise story in this type of fashion illustration.

When using accessories, keep the art treatment subdued and be sure the articles do not represent extreme fashions or they will interfere with your message.

High-fashion illustration

Here the personality of the figure in the sketch is given considerable development. In fact, there is a strong suggestion of individuality in good high-fashion figures.

In showing the apparel, you aim at creating the spirit of the fashion rather than the details of its styling. The poses are sophisticated and often extreme, if they emphasize the silhouette of the garment. You can often use techniques that are loose and have considerable freedom.

Important, too, are the accessories of the high-fashion figure. You must be constantly aware of current trends, as the fashion-alert customer quickly detects a dated hat or bag, no matter how smartly it may be presented.

Drawing hats and heads

On a previous page we demonstrated how to draw the head as part of the fashion figure. The same principles apply when you draw the head for millinery illustration. The information we give you on this page and the next will help prepare you for the drawing of women's hats. Although styles in millinery change, these rules will prove useful in picturing any type of hat.

Basic head positions

Each hat has a special feature, either a detail of trim or a silhouette, that must be presented clearly. You will find that most of these features can be shown with the head in one of these four positions. Study the hat you are to draw, and determine its fashion points. These illustrations will guide you in selecting the head position that will tell your fashion story best.

Full face: Use this view for wide-brimmed hats and those with symmetrical trim or detail in front of the brim or crown.

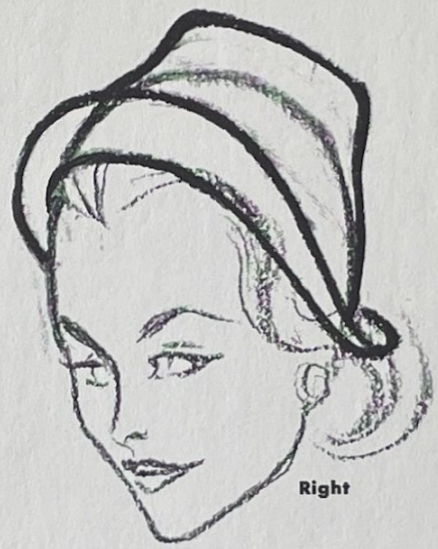
Three-quarter view: This is used most, as it shows both front and side features. It is good for off-the-face styles.

Three-quarter view, down: Use this when there is important trim or detail on top. It is best with off-the-face styles.

Profile: Use this when the side silhouette is the main fashion point, or when only side detail should be emphasized.

Draw the hat to fit the skull — not the hair

Draw the hat and the head at the same time. Actually, draw the head without hair, so you can get the hat to fit snugly against the skull. Draw the hair only where it shows outside of the hat. This fundamental rule applies to most millinery, whether with high or low crowns. Both types touch the skull at several places, depending on the design of the hat.



Right

Wrong: Don't draw the head and hair and then fit the hat over the hair. The hat seems to rest on the top of the head and looks too small for it.

Always draw the hat posed on a model, or on a display form if you can't get a model. Resting the hat on a table or having it held in the hand will distort the shape.

This hat looks best in the three-quarter view, which brings out the round silhouette of the crown as well as the smart curve of the brim. This position also makes the important bow stand out, and at the same time displays the shape of the back of the hat.

Basic steps for drawing millinery

On the skull, determine the line where the crown meets the brim. This also establishes the angle of the hat. In brimless hats this line is the bottom of the hat.

Depending on whether it is a high- or low-crowned hat, draw the crown to fit on the skull or close to it. This hat touches the skull at the brim line only.

In your rendering, use light and shadow to emphasize the fashion silhouette. In this hat the high round crown, soft texture, and bow are the fashion story.

Achieving the smart look in millinery drawings

Contrast in the values of hat and hair, the proper handling of veils, and omitting part of the face are all useful devices for giving added smartness or emphasis to your hat illustrations. Here we show you examples of how to achieve these effects. Study fashion advertisements for other treatments.

Contrasting the hat with the hair: To display a dark hat effectively, show it with light hair. With a light hat, make the hair dark.

Veils: Just suggest light veils — don't draw the netting in detail. Draw a heavy veil more completely and show more of its shape.

Partial face treatment: Leaving out some of the face or head is a good way to emphasize a special fashion silhouette.

The hairdo must fit the hat

The hat usually needs framing by an attractive arrangement of the hair. In every case, the style of the hat determines the type of hairdo — you must choose one that is in keeping with the hat and permits you to bring out its style features. Draw the hair simply or else it will interfere with the line of the hat. Here we give you some basic guides for selecting the right hairdo and show you how to draw it with a minimum of detail. Study the other illustrations in this lesson and the fashion ads for more ideas on good hair arrangements to show with different hat styles.

For berets and other hats worn tilted, a simple brushed-away effect is good. Keep the hair area small to emphasize the tilt of the hat.

For off-the-face hats, with or without brims, show enough hair to cover the top of the forehead. Otherwise, the head may look somewhat bald.

The simple pillbox, worn on the top or back of the head, looks attractive with a soft, curled hairdo that contrasts with the severe form of the hat.

The hairdo is important in styling the fashion figure

The correct hairdo is just as basic a part of a good fashion figure as it is of a good millinery illustration. These sketches suggest how you can select the best hair style for the fundamental types of fashions you will illustrate.

For a Misses' or Women's afternoon dress, draw a simple short hairdo.

With a cocktail or evening dress, a glamorous upsweep is very smart.

For sportswear, it is best to keep the hairdo loose and casual.

Juniors or college girls should be shown with longer hair, usually with a ribbon or flower.

The Teen often has a pony-tail — this identifies her age group, whether she wears a dress or slacks.

The hairdo: Draw the hair simply. Suggest that it is soft, and that it has not been combed or set. Some artists tie the hair with a ribbon to capture an intimate, boudoir effect.

The face: Draw the face with little or no expression, except to suggest repose. Keep the look "sweet."

Bone structure: Simplify your rendering of bone structure. Do not omit the collarbone, but avoid any excess detail that will draw attention to this area.

Construction of merchandise: At the bust and waist you'll find special construction features that are an important part of the fashion story of the garment you are sketching. Pay careful attention to these areas.

Watch the front of the slip: Keep the front clear of unnecessary tones, wrinkles, shadows, and anatomical detail. Much of the crisp, dainty quality will depend on how simple and clean this area is.

Fullness in the gown: Most gowns have considerable fullness below the waistline. Suggest this fullness simply and avoid shadows and tones that will destroy the light, airy character of the garment.

Be careful with lace detail: Each garment has its special lace treatment. Study the lace and draw it daintily. Much of the femininity of your drawing depends on how you represent the lace trim.

Drawing the feet: They should not be wearing shoes or pumps. For either slips or gowns, add to the intimate look by showing mules or slippers, very simply drawn. You can, in gown drawings, show your figure in bare feet. Never do this in a slip illustration.

Lingerie and other intimate wear

As a fashion artist, you must be prepared to draw not only outer apparel, but also the intimate garments worn by women. Delicacy is the keynote here; a dainty, airy touch is called for. There are also special requirements for posing the figures.

Slips and gowns. These are the most important types of lingerie. They are drawn with delicate, airy pen lines and thin, transparent washes. Study the various points involving specific areas in the drawings above. They will guide you in developing the delicate qualities required for lingerie illustration.

"Floating" the slip or gown. Because of space limitations this merchandise is often shown folded or "floating," as at the left. When you draw your slip or gown this way, follow these principles: (1) Although you draw the items flat, keep the bust detail "in the round," as if it were on the figure. (2) When you show the garment folded, draw the fold where it will not hide any detail. Usually this is at a point below the waistline. (3) Shoulder straps or ribbons should be drawn straight, not drooping or sagging. (4) In "floating" lingerie, avoid a two-dimensional look — always show some of the ellipse at the bottom. (5) Emphasize the flare at the bottom.

Drawing the brassiere

When you draw the brassiere, you must make the pose feminine and dainty and, at the same time, use it to highlight the construction features of the item. As in drawing gowns or slips, the construction details must be very carefully studied. Each brassiere has its own distinctive structure and this must be rendered accurately.

In many communities it is necessary to avoid showing the brassiere on the figure in advertising. Here is one attractive way to present this intimate merchandise and still emphasize its structure.

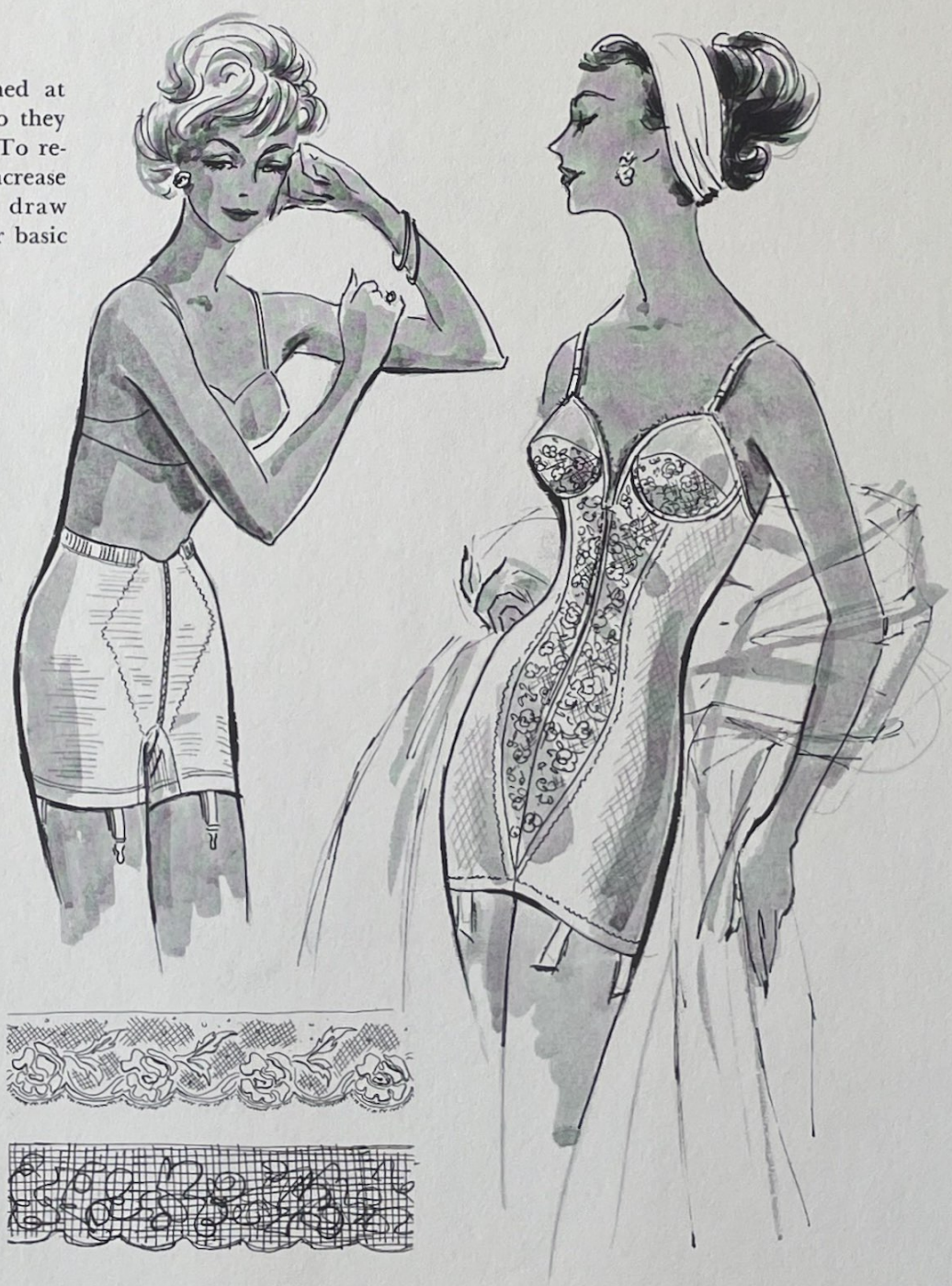
The pose: To show the important front and side feature of the brassiere, a pose with the arms raised is best. This pose can also draw attention to the uplift quality of the bra.

Construction features: Use pen and ink carefully to indicate the construction details. Remember, each bra has its own special features built into the garment.

The area below the brassiere: Don't draw the waist area running into empty space. Rather, suggest a half-slip or petticoat with a few light lines or tones.

Girdles and corsets require special attention

Girdles and corsets are aimed at controlling the figure, and so they are usually severe in shape. To relieve this severity, you must increase their daintiness when you draw them — and still suggest their basic purpose of figure control.



As on all figures in intimate apparel, the hair should be shown in an informal arrangement.

Keep the body line smooth and sleek. Avoid emphasis on bone structure. Use a dignified pose.

Show the corset construction carefully. Emphasize those details of the garment that control the figure of the woman. These details, as well as the lace, should be drawn with a pen.

Keep the contour lines smooth and curving to exaggerate the long, sleek look of the corset. Use light and shadow to emphasize this effect.

Subtly suggest the soft drapery of a robe or peignoir to offset the severe lines of a corset.

In corset art, show the thighs close together to add to the impression of tapering narrowness below the hips. Note that the bottom of the corset goes straight across the front of the thighs. Don't draw too much of the thighs. End them just below the garters or above the knee.

The panty girdle is usually shown on a casually posed figure. Select a pose that will hide much of the area above the girdle.

In this type of girdle, pose the model to show a slight separation at the legs. Bring out the perspective of leg and garment, and show the garment going around each thigh. Keep the torso line long and sleek. Carefully indicate the specific construction features of the girdle. Pen and ink are best for this.

Drawing lace: Lace has a definite pattern, floral or geometric, which must be clear in your drawing. The drawing at right shows how this pattern can be suggested.

Don't draw lace carelessly, with a mass of scribbled lines, as in the illustration at right. It does not suggest a definite pattern.

Textures in fashion illustration

Much of the success of your fashion drawings will depend on the way you put in the textures of the garments and accessories. This section of the lesson covers the important textures and the methods of drawing them. It is largely details of line and tone that distinguish one fabric, fur, or leather from another.

Organdy

This fabric is thin, stiff, and translucent. For your outline, use a thin wash line — this will maintain the crisp, airy character. Washes for modeling or shadow should be light.

Chiffon

Chiffon is very soft, light in weight, and translucent. Draw the outlines and folds in light wash. Keep these wash lines very thin to suggest the sheerness of the fabric. Use light washes to suggest the body underneath the garment.

Terry cloth

This is a soft fabric that comes in medium or heavy weights. Use a textured, slightly stippled effect for the outline. Put in shadows in flat washes that can have a textured edge. On top of the shadows, indicate the terry-cloth texture with flecks of white and dark tones. Draw these texture flecks in nonshadow areas, also. Group them and don't use too many in white areas.

Courtesy Lasersohn-Doneger, Inc., N.Y.

Knitted wool

Knitted wool is a soft fabric that comes in all weights. Use a dry brush for the outline of the garment. Over the light base wash, draw in the dry-brush lines of the ribbing. Over these, indicate the action folds.

Silk

A soft fabric, silk is light or medium in weight and reflects various degrees of light. Some silks, such as flat crepe, have a slight lustre; others have a sheen almost like satin. Use soft, blended shadow tones in folds and action lines. Use a wet-in-wet technique to suggest the shiny effect of silk. Both the high lights and the reflected lights should stand out sharply. Some silks, such as shantung, illustrated here, have texture. For this, use pen and ink, mostly in the tones. Texture can appear in high lights.

Tweed

Tweed is a heavy, rough-textured soft fabric. Use a dry brush for outlines. The base wash can be blended to suggest the roundness of the figure, or kept flat. Allow a few spots of pure white paper to show, in order to add sparkle to the drawing. On top of this base, use a dry brush with black pigment to create the tweedy texture, and add scattered black and white flecks, depending on the character of the tweed. A rough-textured paper gives a better tweed effect.

Courtesy Stern's

Velvet

Velvet is a soft, mediumweight fabric that reflects very little light. Blend your tones while the wash is wet. Next to the lightest tones (where the light strikes), put in the darkest values. A slightly blurred edge should be shown in some of the tones.

Satin

A soft, glistening fabric, satin comes in all weights. Use a wash with soft, blended edges. High lights should have a fluid character and must be very white. Accent the brightness of the high lights by putting the darker shadow tones next to them.

Corduroy

This is a corded fabric, medium or heavy in weight. Use a slightly blended wash tone for the base color. On top of this, draw in the cords, using a thin wash line with a slightly textured edge. Do not darken the stripes where they pass through shadow areas. The cord thickness depends on the type of corduroy.

Linen

Linen is a mediumweight fabric, without high lights. Put in flat wash shadows with clean outlines and keep the folds crisp. Texture is drawn in pencil or wash. Note how effectively the thin, broken horizontal and vertical lines suggest this texture.

Courtesy Lasersohn-
Doneger, Inc., N.Y.

Wool plaid

Wool plaid is drawn differently from cotton or silk plaids. The plaid design should suggest the soft character of the wool. Use a rough, broken dry-brush outline and slightly blended washes for shadows. Put in the lightest tones of the plaid as a solid flat wash over the whole garment — then add the darker squares. Draw the darkest lines of the plaid in dry brush in black or gray. A rough-textured paper helps suggest the softness of wool.

Cotton

Cotton comes in all weights and is usually shown as a crisp fabric, whether you use pen and ink or brush and wash. Keep your shadows flat with clean, sharp edges.

Courtesy Lasersohn-
Doneger, Inc., N.Y.

Flannel

This is a medium or heavy soft fabric, flat in appearance and without high lights. Put in a flat base wash with softly blended tones for folds and shadows. Avoid too many folds.

Camel's hair

Camel's hair is a soft fabric that is heavy in weight. It has a slight texture. The base value is kept very light and can be rendered as a flat wash or a slightly blended wash. Shadows are relatively light. If you draw an outline, have the outline suggest the soft texture. A paper with a slightly rough surface can be helpful.

Woven cashmere

Woven cashmere is a soft fabric that comes in a heavy weight. Shadows are soft, light wash tones, having a slight texture. The rough texture of a soft crayon pencil or dry brush is useful for suggesting the character of cashmere in outlines and main folds.

Note: Without the very heavy textured outline shown here, a cashmere coat will look the same as a camel's hair coat.

How to render print fabrics

Skillful rendering of print fabrics is a basic part of fashion illustration, as the print is often a fashion feature of a garment.

The chief consideration in drawing the print is to make sure the pattern does not overpower the form of the figure and garment. You must be able to render enough of the important elements of the design without having the print hide essential details of shadows, wrinkles, or folds. Otherwise, your fashion drawing will be all pattern without any form.

Here we demonstrate the proper way to render a print. We use as our example the floral design below. Note how this design is simplified on the figure at the right. The minor details of the print are played down, while the flower units are enlarged and emphasized. This process of simplification and exaggeration is often necessary to get across the character of the print.

Study our figure illustration from the bottom up, following the numbers. It gives you a complete demonstration, step by step, of how to render the print. The upper part of the illustration shows the finished rendering.

Steps in rendering print fabrics

(Read up from Step 1)

4 With brush and opaque white, add the light areas of the pattern, such as the high lights on the dark flower, the white leaves, and the light flower.

3 Using pen and ink, as well as brush and ink, draw the outlines of the flowers and the various leaves and stems.

2 Note that there are both dark and light flowers and leaves in the design. With a medium wash tone, establish the forms of the dark flowers and leaves. Keep these forms simple. Don't attempt any detail at this stage.

1 On the base wash, sketch the print design lightly in pencil so you can erase it later. Don't sketch all the details of the pattern. Draw just enough to guide you.

Floral and geometric prints: Floral prints do not follow the form of the figure. They are drawn flat. Make sure your shadows and folds are strong enough to be seen — they have to bring out the form of the figure and garment. The flower shapes should never appear "pasted on."

Stripes and geometric patterns are handled quite differently. With these, the design always follows the form of the figure and the garment.

Persian lamb

Persian lamb is a tightly curled fur. On top of a flat or blended wash (similar to that for any cloth coat), draw the curlicues in pen or in brush. After this has dried, you can add depth to shadows or folds by putting darker washes over the curlicues.

Courtesy Stern's

Fur textures

The illustrations here demonstrate how leading fashion artists render the most important types of furs and capture the beauty and style of fur coats, jackets, and scarves.

When drawing furs, keep in mind this very important point: Although fur is composed of fine hairs, either long, short, or curled, it drapes very much like any heavy, soft-textured fabric. Therefore, the basic shadow and fold tones you use for cloth garments apply in drawing furs as well.

Furs, like clothing, follow a fashion cycle. The furs we show you here may not always be in style, but the principles of rendering that are demonstrated on these pages are timeless. They will guide you in depicting furs of every variety and description.

Beaver

Beaver is a lustrous, soft, short-haired fur that has a deep pile effect. Use soft, rich wet-in-wet washes very much as you do in rendering velvet. Be sure to keep your tones wet as you work — this creates the typical rich, piled impression of these furs. The white paper showing through the wash creates the soft lustrous high lights.

Seal and nutria are rendered in the same basic way. Nutria is somewhat lighter in tone, seal darker.

Mink

Mink is a short-haired fur. It is rendered with soft wet-in-wet washes. The characteristic pattern of light and dark tones of the fur is created by putting darker strokes of wash over the base tone while it is slightly moist. These strokes of wet wash also suggest the folds of the fur draped around the figure. For more fur detail, some artists add delicate dry-brush hair lines over the wash.

Leopard

This is a flat fur. On a light flat base wash you draw groups of the characteristic leopard spots, which resemble the footprints of an animal. At the center of the skin (shown in this garment along the center of the back) the pattern is closer and there is a slightly darker background tone. You can indicate this tone, as well as the soft edges of the garment, with a soft pencil.

Fox

A long-haired fur, fox comes in many different tones and colors, such as silver fox, gray fox, or white fox. The hairs radiate from the center line of the skin and are thicker toward the tail. Where the fur changes direction, leave highlight areas. In some areas draw individual hairs. Study the newspapers and magazines for ways of rendering specific varieties of fox pelts.

Broadtail

Broadtail is a flat fur with hairs spreading out in different directions. You can create this effect with curling, wiggly lines drawn with broad black strokes on top of the base wash while it is still wet. The blurred effect of this treatment creates the glistening look characteristic of this fur.

Courtesy Oppenheim Collins, New York

Leather textures

Leather objects, such as handbags, shoes, gloves, and belts, are another kind of merchandise you will often be asked to draw in fashion illustrations. These pictures show you the most effective techniques for rendering the major types of leathers. Although handbags are shown in our examples, the same principles apply in rendering belts, shoes, and other leather articles.

Suede

Suede is a soft material with a dull, nonreflective surface, so render it without high lights and avoid a hard, precise outline. Make the light and shadow tones close in value. Dry-brush blending will help you to suggest the texture of suede.

Patent leather

The characteristic quality of patent leather is best shown by bright high lights standing out against a jet-black background, with virtually no halftones. The high lights form small or narrow shapes that follow along the crisp, sharp edges of the article.

Calf

Unlike patent leather, calf has a semigloss surface. This means that lighter halftone areas predominate and the high lights are less prominent. Lights and halftones blend together softly.

Pigskin

Here the surface texture is the main feature, rather than a light and shadow pattern. Draw the rough grain with a small brush over both the basic light and shadow tones. Put the dotted marks in with a pen.

Alligator

Emphasize the raised three-dimensional scales on the shiny alligator hide with definite modeling on each scale. Note that the scales are not equal in size and that they line up in a curved pattern. Allow some of the scales to be lost in shadow and light areas for a convincing effect.

Drawing accessories

Accessory illustration is one of the major areas of fashion art. It requires considerable care and precision, both in the preliminary pencil drawing as well as the final rendering.

The illustrations on these two pages show the fundamentals of drawing the important types of fashion accessories. In your newspapers, you will see many other ways of drawing this merchandise, based on these principles. Much of the quality of your accessory illustration depends on your skill in rendering textures.

Hosiery

Hosiery is often drawn "floating" instead of on the leg. Therefore, it is important to show it as sheer and as dainty as possible. Too many folds and poor treatment of washes can make the stocking look like twisted metal. These sketches show you how to arrange the fold and put in the tones in order to achieve the effect of sheerness and the "floating" quality.

Here is the stocking fully extended. Note the angle of the bend in the center line, and that the toe comes to a point at the end of this line. Draw the reinforced areas at the sole and heel carefully.

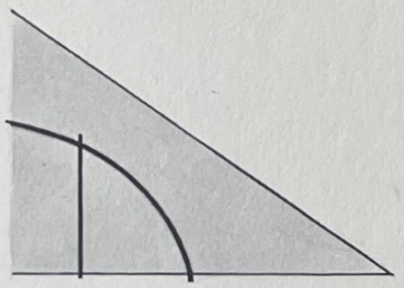
Here is the same stocking "floating." For the sake of variety, draw the folded areas in unequal segments and arrange the folds at different angles. Keep the toe pointed down for a smart effect.

Use smooth washes to suggest the sheer character of the fabric. Use deeper transparent washes to show one layer of fabric on top of another. Shadow tones showing folds should be thin and delicate.

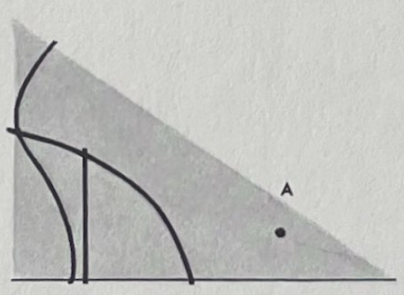
You can take liberties with a "floating" arrangement as long as you get variety and rhythm in the design of the folds.

Women's shoes

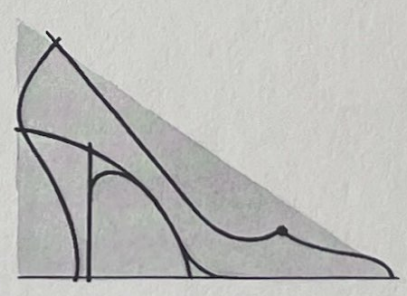
Here we explain the principles of drawing women's shoes. The basic outlines should be penciled carefully, using the diagrams below as a guide. These diagrams picture the most important shoe type, and you can adapt them to show the varying details of styling, which change from season to season.



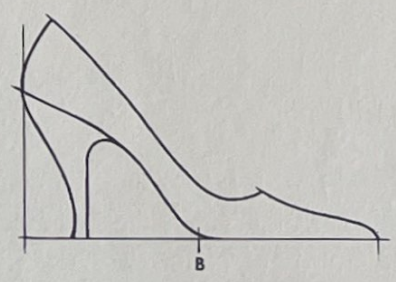
The basic profile of the shoe is a triangle. From the center of the base, draw the arch. Indicate the vertical inside line of the heel.



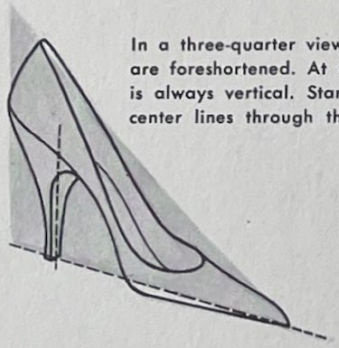
From the top of the shoe, draw the graceful curve of the back of the heel. Then locate point A, where the vamp or upper front part joins the opening.



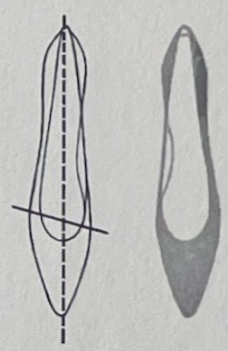
Draw the curves that form the opening and vamp of the shoe and the connecting curves at the heel and sole.



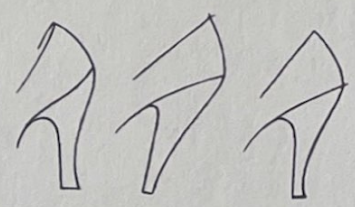
The point where the arch meets the sole (B) is at the center of the shoe. The inside line of the heel is always vertical.



In a three-quarter view all the dimensions are foreshortened. At this angle, the heel is always vertical. Start by indicating the center lines through the heel and sole.



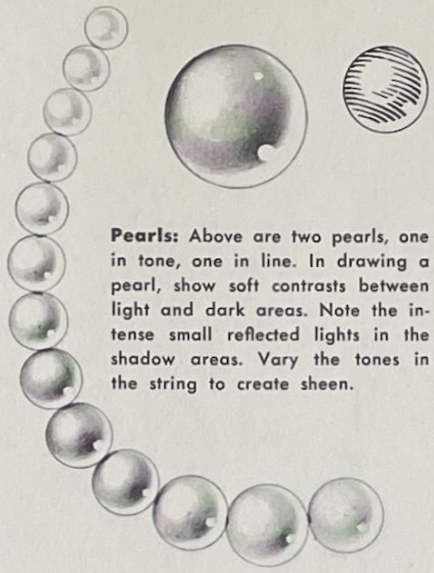
In this view, the center line is important. The outside half of the shoe is always wider. The diagonal line shows the relative positions of the widest parts of the shoe.



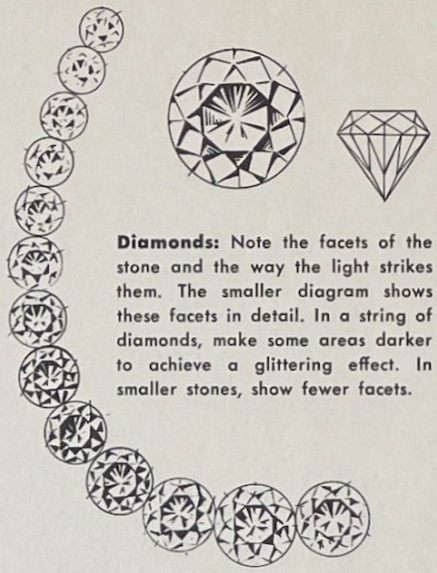
The first two diagrams show what happens when you fail to use a vertical line in drawing the heel. The third heel has been drawn correctly.

Jewelry

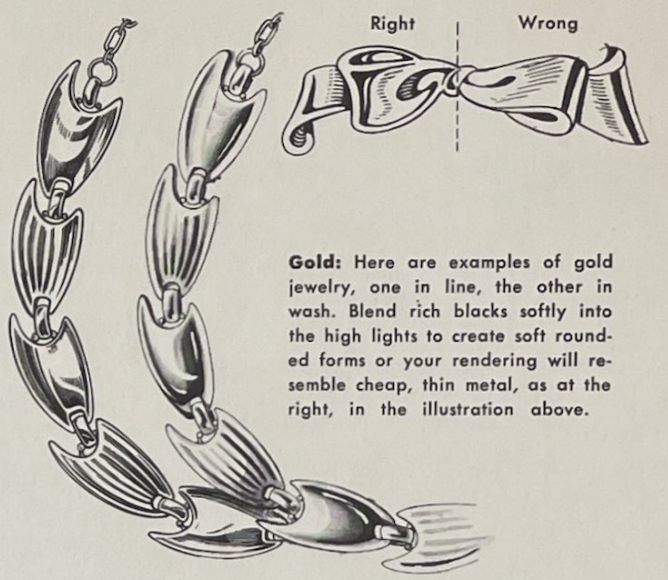
Jewelry illustration requires considerable precision. The pencil drawing is made very accurately, with all details carefully indicated. With this drawing as a basis, your rendering can be realistic or free, depending on the assignment.



Pearls: Above are two pearls, one in tone, one in line. In drawing a pearl, show soft contrasts between light and dark areas. Note the intense small reflected lights in the shadow areas. Vary the tones in the string to create sheen.

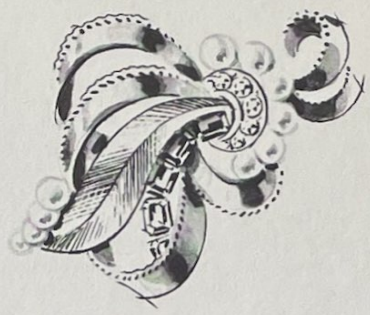


Diamonds: Note the facets of the stone and the way the light strikes them. The smaller diagram shows these facets in detail. In a string of diamonds, make some areas darker to achieve a glittering effect. In smaller stones, show fewer facets.

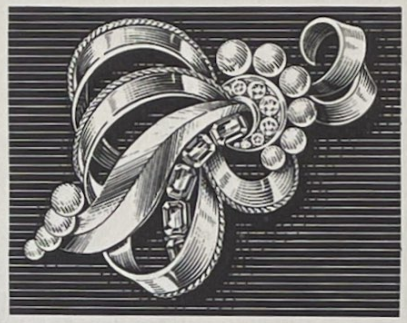


Gold: Here are examples of gold jewelry, one in line, the other in wash. Blend rich blacks softly into the high lights to create soft rounded forms or your rendering will resemble cheap, thin metal, as at the right, in the illustration above.

A free pen and ink drawing of jewelry uses crisp blacks to bring out the luster. Although the technique is far from literal, the gems are accurately drawn.



Here is the same jewelry, rendered in a pen and wash treatment. Metallic areas are drawn in wash, but the gems are in pen and ink for richer contrast.

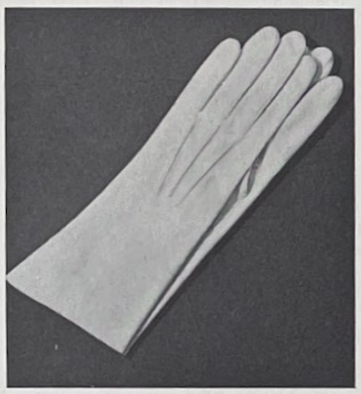


Here is a scratchboard drawing. The lines accentuate the curved forms, and suggest the luster of the gold and the gems.

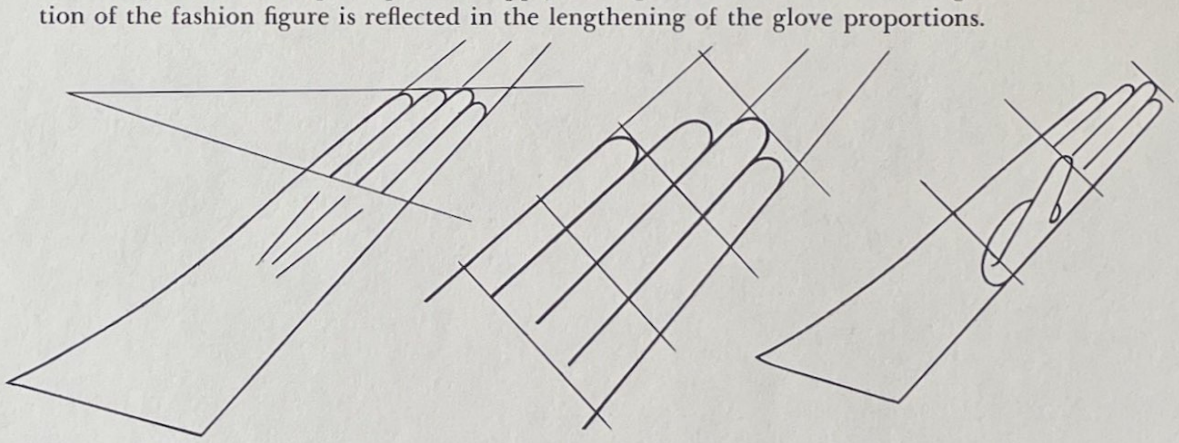
Antique jewelry requires a special technique. On top of a precise rendering, a stipple treatment creates the antique look.

Gloves

Gloves, like jewelry, demand precise drawing in the pencil stage. The diagrams below explain the basic principles that apply to all gloves. Notice that the elongation of the fashion figure is reflected in the lengthening of the glove proportions.



This photo shows the normal proportions of a medium-length glove. At the right is the same glove drawn in fashion proportions. Note how the fingers have become longer.

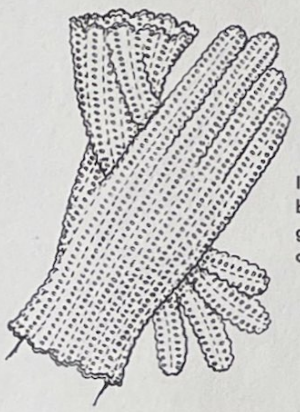


The inside line of a glove is always straight. Exaggerate the flare at the cuff. Lines drawn along the fingertips and base of fingers converge. Gloves taper toward fingertips.

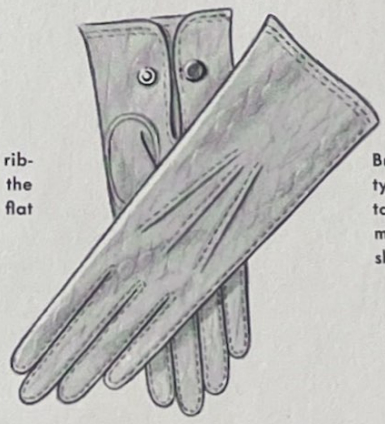
The left line of the middle finger is the center of the glove. The little finger is two-thirds the length of the middle finger. Study the relative lengths of the other fingers.

The thumb is approximately the same length as the middle finger. When you draw the inner side of gloves, show the construction of the thumb inset.

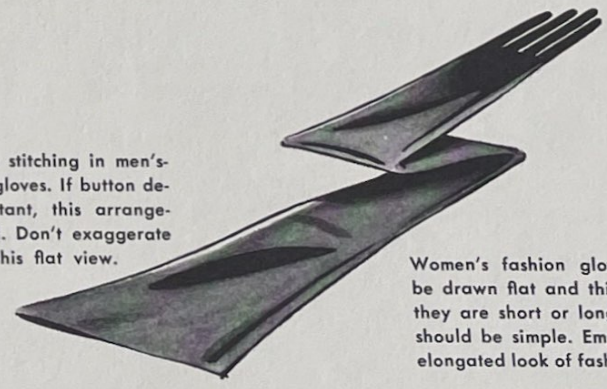
Fingertips in gloves vary. In fashion gloves, draw the tip as part of an oval. In knitted or sport-type gloves, show it as part of a circle.



In knitted gloves, draw the ribbing to follow the form of the glove, whether it is shown flat or on the hand.



Bring out the stitching in men's-type leather gloves. If button detail is important, this arrangement is good. Don't exaggerate shadows in this flat view.



Women's fashion gloves should be drawn flat and thin, whether they are short or long. Shadows should be simple. Emphasize the elongated look of fashion gloves.

Children's and girls' fashions

This field offers wonderful opportunities for the illustrator. Much of children's fashion art is very close in character to the best in book and magazine art work. Artists who can draw merchandise skillfully on children who project cuteness and charm are in great demand.

On this page and the next are children's fashion illustrations that demonstrate the importance of a distinctive style. Notice that each age group has its own characteristic animated poses. To create good children's fashion drawings you must study children and be able to draw the poses typical of the various age groups.

Be careful in drawing the proportions of children. Avoid making them look too old. Review your earlier lessons to refresh your knowledge of the basic proportions and anatomy of children.

Courtesy Stern's

Infants

Infants are chubby little people. Their faces have plump, rounded cheeks and small, sometimes dimpled chins. Characteristic is the high rounded forehead. Baby eyes are little buttons. The nose is hardly indicated. The mouth is just a small line or shape. The body is very round, with a large, plump abdomen. Arms and legs are soft and pudgy, and so are the feet and hands.

Study these illustrations demonstrating the pudgy, round character of the infant. Note the little touches of posing that help to create the charm of the figures. There is very little difference between boys and girls, except that you can show a little more hair on the girl.

Courtesy Oppenheim Collins, New York

Toddlers: two to three

This group retains some of the baby roundness. Although toddlers' legs are longer, they are still plump. Faces are chubby, the cheeks rounded. The features are very animated and you can show much expression with the eyes. Toddlers' poses should show lots of action.

There are differences between boys and girls. The legs and arms of boys are straighter. You draw the hair differently, too. Boys' hair is close cut, while girls' hair is longer.

These illustrations are typical of this age group. Study the facial expressions and the vivacious hand and arm poses.

Courtesy Oppenheim Collins, New York

Four to six

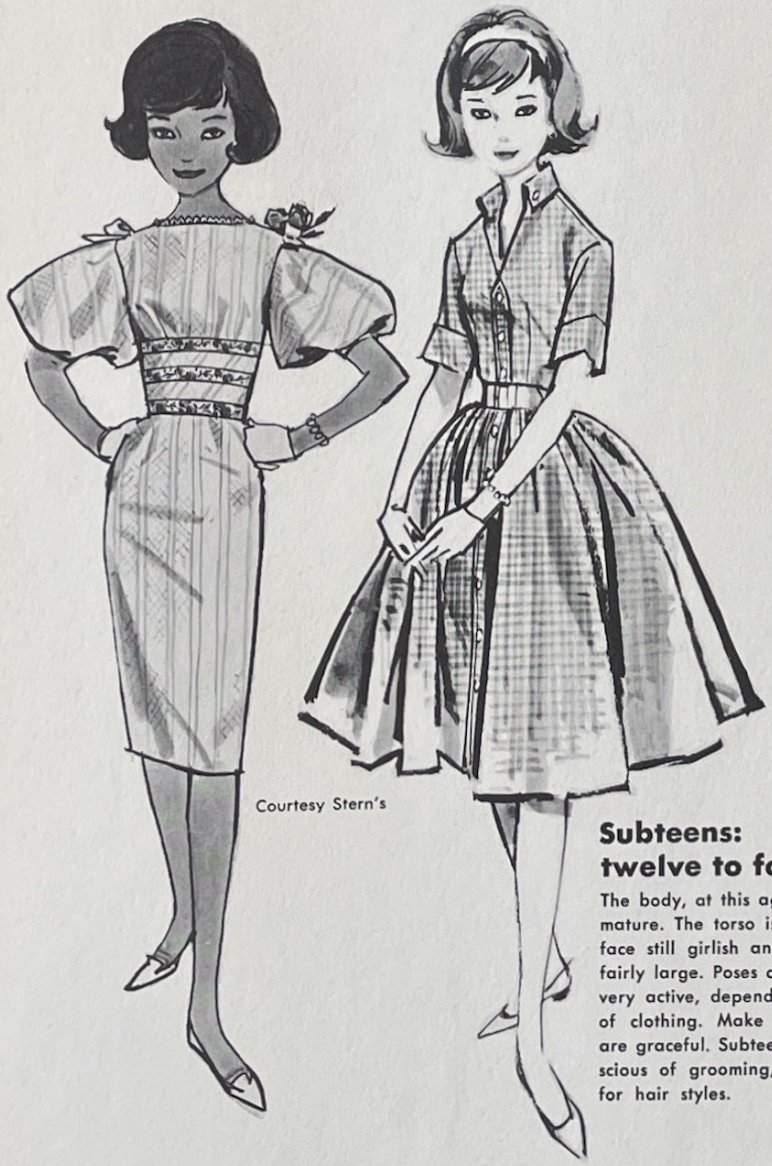
At this age the girls are beginning to acquire a dainty appearance, while the boys are still very active in their poses. The legs of both are straighter and longer. Girls retain some of the toddler abdomen and their dresses are shown curving upward at the front. The faces display considerable animation and the body action should be typical of this age. Note, in these sketches, the still chubby arms and the "cute" hair treatment. Keep in mind the importance of capturing the character and spirit of children.

Courtesy Stern's

Courtesy Stern's

Eight to eleven

In this age group the little girls are becoming ladies, so draw them in dainty, ladylike poses. Large expressive eyes add interest to the faces. Pay special attention to hair styles. The bodies are longer, especially the legs. Pose the legs and feet gracefully, even though girls at this age can be rather awkward. Study the variety of poses and the captivating facial expressions in the illustrations.



Courtesy Stern's

Subteens: twelve to fourteen

The body, at this age, is starting to mature. The torso is longer but the face still girlish and the head still fairly large. Poses can be sedate or very active, depending on the kind of clothing. Make sure the poses are graceful. Subteens are very conscious of grooming, so study them for hair styles.

Courtesy Stern's

Teens

Teen heads are still fairly large, but their bodies are more mature. The faces, whether animated or in repose, should have a definite expression. Study the way the artists have captured two extremes in mood in these pictures.

1919

1910

1924

Men's fashions

Unlike women's fashions, men's clothing styles do not change rapidly. The design of men's clothing varies only a little from year to year, often too subtly to affect the look of the garment. The illustrations on this page show the slow but important changes in men's clothing fashion over the past fifty years. By contrast, in this period women's fashions have been completely revolutionized many times.

However, there have been considerable changes in men's clothing fabrics during this time. Many new weaves and synthetic fabrics have entered the men's fashion picture. New textile patterns appear often.

The really big developments in men's fashions have occurred in sportswear and accessories. The expanding trend towards more casual clothing has created fairly rapid changes in their design.

It is important that you be constantly on the alert for these new fashion developments. You also must be aware of the more subtle variations that occur in men's clothing, such as suits, jackets, and coats. And you must at all times keep in touch with the more frequent changes that take place in accessories and sportswear.

Also important to you as an illustrator is the changing style in the drawing techniques of men's fashion. As our pictures show, men's fashion drawing has reflected the typical illustration styles of the period. In these pictures you can trace the trend toward the contemporary casual treatment of men's figures. Today the male fashion figure is much closer to the work done by magazine illustrators than ever before. Poses, in particular, reflect this illustration quality. So study the men's figures in magazine art – you'll find in them good ideas for your fashion drawings.

Courtesy Stern's

1932

1940

1946

1958

Courtesy Stone-Cooper, Inc.

Proportions of the man's fashion figure

When you draw the male fashion figure, you lengthen it much as you do the female. Make the man eight heads high or taller. Some fashion illustrators extend the figure to nine heads to get a slim, graceful look.

There are other proportion changes in certain parts of the figure. The head is narrower and slightly elongated. The shoulders are broad and the hips slimmer, for a trim masculine appearance. However, the neck remains normal.

The real figure

The illustration figure

The fashion figure

The head is longer and narrower, the chin larger.

The head is smaller in relation to the shoulders.

The waistline is higher. Locate the center button at or slightly above the waist.

The shoulders are wide and the hips are narrow. Note the tapering from the shoulders to the hips.

Posing the man's figure

The most important point in posing the man is to select an attitude that is definitely masculine. Unlike a woman's pose, which can be artificial, the man's action must be typical of how men stand or walk. Avoid any poses that will appear self-conscious.

There is little opportunity for showing any extreme action in the upper body. Such poses interfere with the proper display of the lines of a suit or coat. You can get whatever action your figure needs by having the man do things with his hands, after establishing a natural, lifelike pose in the lower body.

These sketches show action poses using the hands. Study how they get across a feeling of masculinity and at the same time bring out the style features of the garments.

Drawing the man's fashion figure

Here we show you in detail how to develop the fashion figure from a model. Whether you are drawing from an actual model or using a photograph as reference, always elongate your figure to the correct fashion proportions you studied previously.

Other changes must be made in drawing the fashion figure from a model or photograph. The tonal values and the shadow pattern you find on the figure must be simplified in a man's fashion drawing. (The basic principles of drawing shadows on the woman's fashion figure apply to some degree in men's fashion illustration.)

In posing the male model or drawing from photos, remember the poses may not be as relaxed as you require. You may often have to adjust the pose slightly as you make your preliminary sketch, to get a casual masculine attitude. Study the illustrations at the right and see how the artist adjusted the pose to make it more relaxed.

Courtesy Macy's, New York

1 This pose brings out the straight line of the jacket. The soft drape of the fabric is highlighted by placing the right hand in the trouser pocket. However, the pose is not relaxed enough.

2 Change the pose to get a casual, interesting attitude. The figure is sketched with more weight on the rear leg. The front foot is thrust forward to get a longer, narrower trouser line, which shows the higher crotch. The head position is also more graceful.

Posing the figure

You must always be aware of the many features of men's clothing that require special attention in your drawing. Here we show you a few of the ways men's fashion artists bring out these features. Study these sketches to be able to plan the poses that will best accent the details of the fashion

Good fit at the neck: Always show some of the shirt collar. The jacket will then seem to fit well at the neck.

Back and side interest: This pose brings out the important back and side features. Note that the back line of the jacket has a slight curve.

Sport jackets: Draw these slightly longer when you don't show the rest of the figure. Otherwise the jacket will appear shorter than it actually is.

Keep the jacket line straight: When you pose the arm away from the figure, keep the jacket line straight — don't show any wrinkles or pull.

Don't bring the line of the jacket body up to the line of the shoulder, even though these lines meet on the actual jacket.
The center button is placed at or slightly above the waistline of the figure.
Draw the crotch high.
Draw a "break" in the trouser crease to establish knee action.
Keep the cuff line simple and clean. Don't draw the line of the cuff outside the trouser silhouette. Draw the cuffs high on the shoe for a smart effect.

3 Refine the silhouette, paying attention to styling details. Locate the center button accurately — the drape of the jacket depends on this button. Draw folds that give your figure movement. Indicate details such as the tie, cuffs, handkerchief, and hat.

4 Start rendering by establishing the basic shadows. Note how these indicate the fullness of the jacket above the waist, an important feature. The shadow treatment of the trousers is concentrated on their tapered silhouette.

5 Keep your washes simple and flat. Add the cast shadows to bring out important details like the soft roll of the lapel. Then add accent detail such as buttons, pockets, accessories. The shirt, tie, hat, and shoes are rendered simply.

The trousers

How the trousers hang or drape has much to do with the smart fashion character of your illustration. Trousers are drawn slim and tapered toward the cuff. You can show a slight break in the crease above the cuff when the figure has its weight on one foot.

Much of the neat appearance of the trousers depends on the crease line. The trouser crease takes the same direction as the foot. The line of the trouser crease usually runs through the center of the shoe, as in the diagrams.

Whether you draw a walking or standing pose, make sure the trouser touches the leg. The leg is never centered within the trouser.

Styling the illustration

Although displaying the suit or other garment attractively on the figure is the major part of your job, there is more to it than that. You must be able to "dress" the entire figure tastefully. The accessories you choose and how you draw them will determine much of the smartness of your illustration.

Selecting appropriate accessories for the man's figure is not complicated. On this page we give you basic suggestions that will help you in adding those style details that make for a smart fashion drawing.

Choose the right collar for the suit

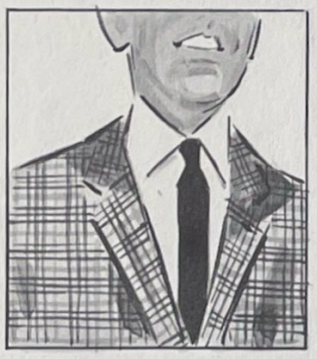
The pinned collar: This is very smart with a solid-color business suit worn by a younger man. Suggest a slight crease or wrinkle made by the pin.

The button-down collar: Show this type of collar with tweeds or sport jackets on younger men. Suggest the slight roll of the collar.

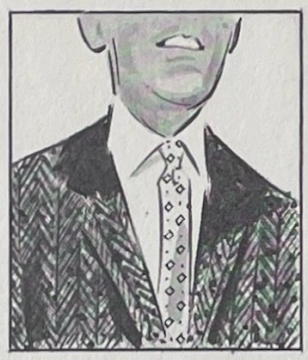
The straight collar: Use this with business suits for any age, but particularly for older men. Also, use the modified wide-spread collar with these suits.

The short round collar: This is used with business suits, for "executive type" men. It can be a soft collar with a pin or a starched collar without a pin.

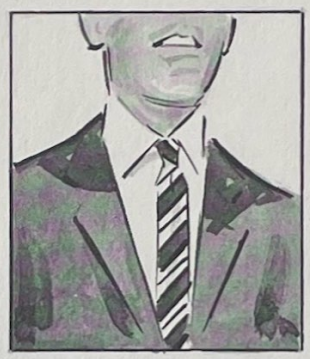
Draw a tie that contrasts with the suit fabric



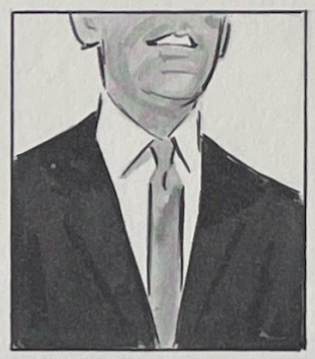
Draw a dark, solid-color tie with any patterned fabric that is light or medium in tone.



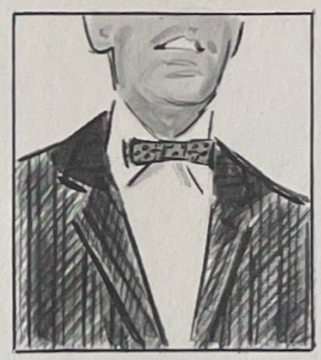
With tweeds, draw a tie with a small pattern, such as a foulard tie, for a good effect.



A tie with stripes on a dark background contrasts nicely with solid-color light or medium suits.



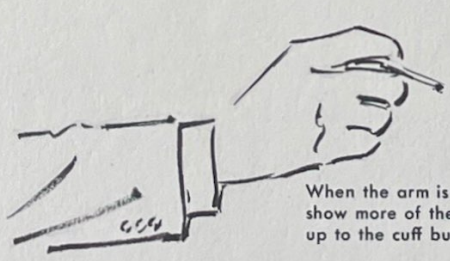
With a dark suit, show a medium-gray tie. A lightly patterned foulard tie is good, too.



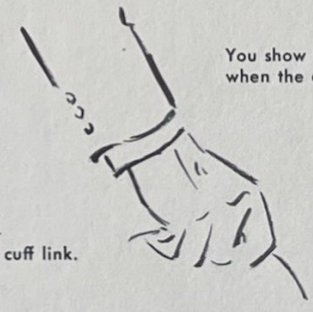
Bow ties go well with casual clothes such as sport jackets.

The shirt cuff — small but significant

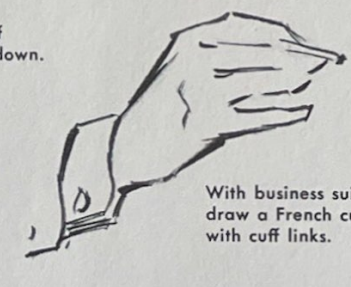
Much of the action of your figure depends on what you do with the hands, so the shirt cuff, though small, can be quite a significant part of the drawing. You can add just the right touch to your illustration by applying the simple principles shown here.



When the arm is raised, show more of the cuff — up to the cuff button or cuff link.



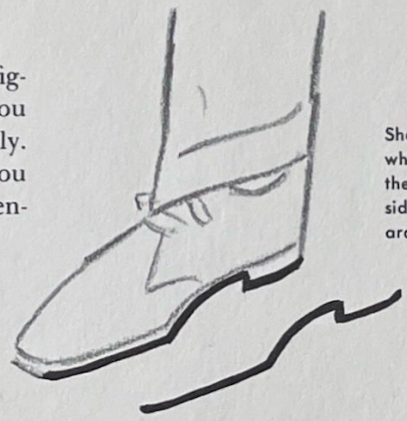
You show less cuff when the arm is down.



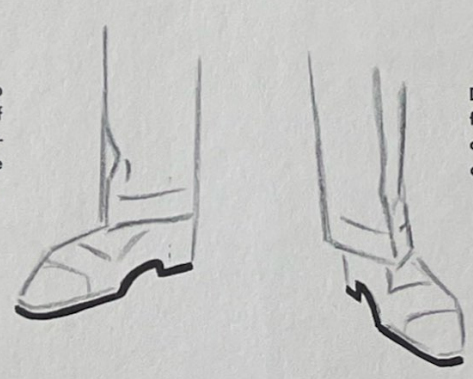
With business suits, draw a French cuff with cuff links.

Drawing the shoes

The feet of the man's fashion figure are small. Therefore, you must draw the shoe very simply. Merely suggest the detail — if you overwork it, you'll draw attention to the feet.



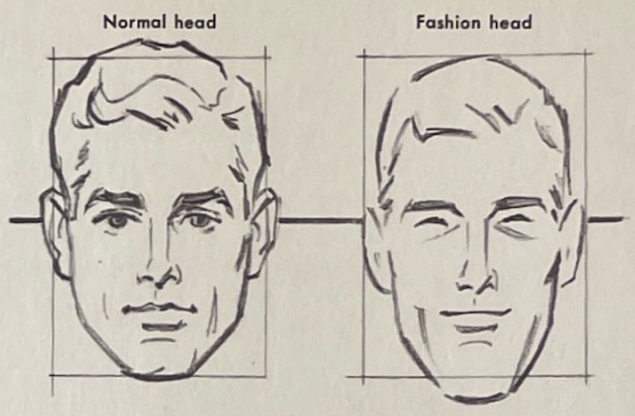
Show a high-arched instep when you draw the inside of the foot. Don't show the inside of the heel under the arch — it won't look right.



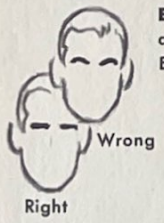
Draw the sole of the shoe flat on the ground. Avoid any suggestion that the sole curves upward at the toe.

Proportions of the man's head

When you lengthen the male figure you also lengthen the head. The chin is made quite prominent and the ears are set close to the fashion head, emphasizing the long, narrow look. Study the diagrams at the right to understand these basic changes in the proportions of the face.



Study these important points in the features



Eyes and eyebrows: Eyebrows are straight rather than arched. Eyes are small — merely suggested.

Nose: Draw the nose straight. Don't emphasize the nostrils.

Lips and mouth: Draw the mouth large. Exaggerate the fullness of the lower lip. Keep the upper lip thin — often just a line will do.

Hair: Draw the hair close to the head. It should be neat and trim. Break the outline to avoid a wig-like impression.

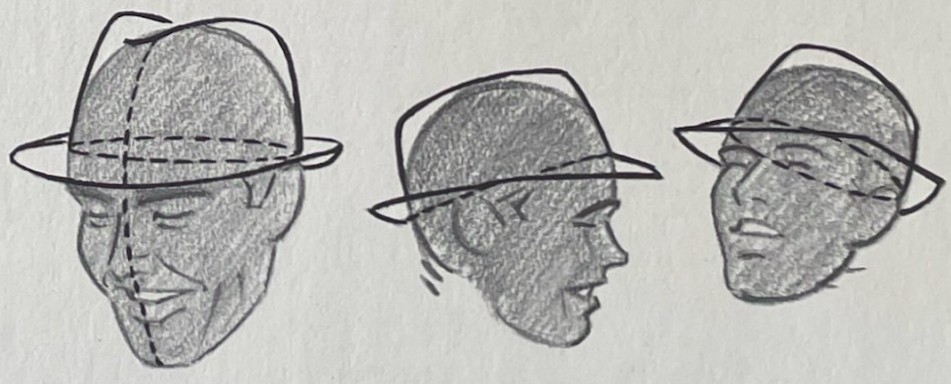
Ears: Draw the ears small and close to the head. Keep the detail very simple.

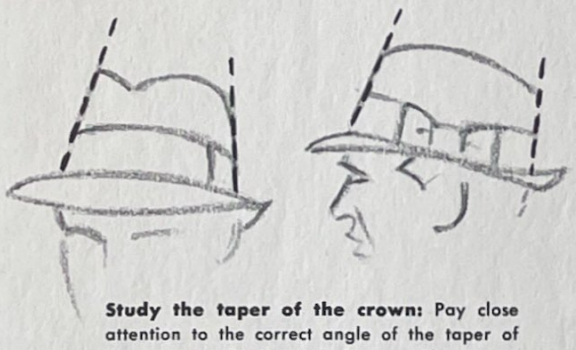
Chin: Draw the chin strong and prominent. Keep it square.

Think in terms of straight lines: When sketching your first rough of the head, if you use straight lines and avoid rounded or curved ones you can quickly get the square, masculine character you need for a good male head.

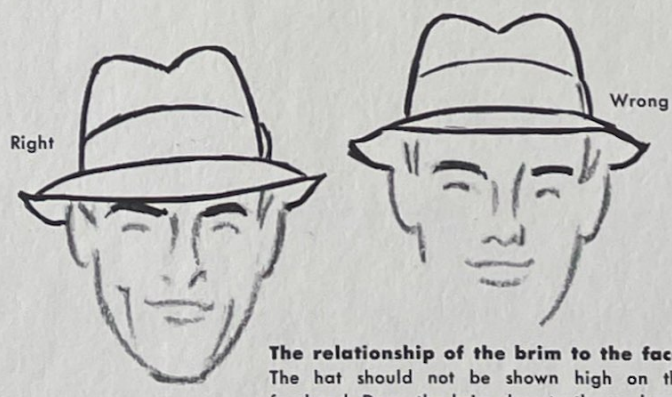
Drawing the hat in men's fashion illustration

Whether you are drawing the hat for a complete figure or for a hat illustration, the same principles apply. Draw the crown as if it fits directly over the skull, not the hair, no matter what angle is used for the hat. Some of the crown will not touch the skull because of the shape of the hat. Center the hat on the face, using as your guide an imaginary line running from the center of the crown down to the chin.





Study the taper of the crown: Pay close attention to the correct angle of the taper of the crown as this is a style feature. Also, tapering the crown correctly adds to the elongated impression necessary for a smart fashion head. The taper may vary with style changes.

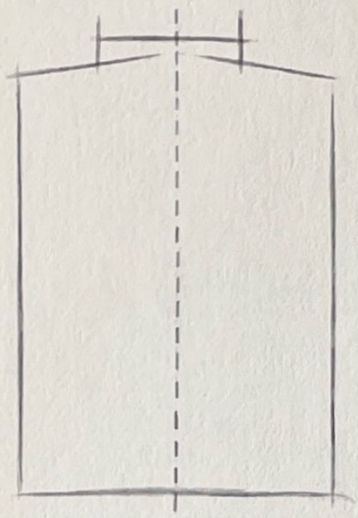


The relationship of the brim to the face: The hat should not be shown high on the forehead. Draw the brim close to the eyebrows — almost touching one of them.

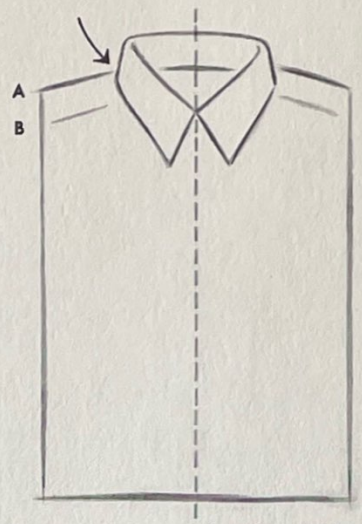
Drawing men's furnishings

As a men's fashion artist you will frequently be called on to draw men's furnishings by themselves. To present the merchandise attractively, you must have a good understanding of the basic structure, shape, and form of men's accessories. Study these illustrations, which show the fundamentals of drawing some of the important types of men's furnishings. Your rendering techniques can vary as long as your basic drawing is accurate.

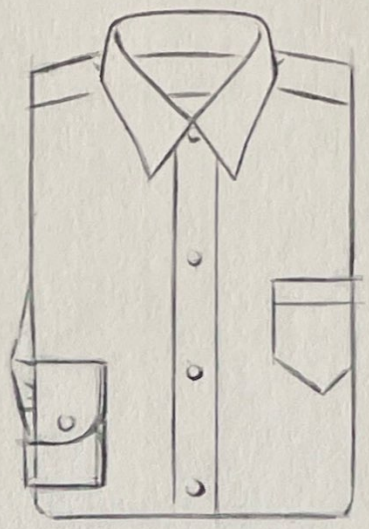
Drawing the shirt



1 First establish the center line and draw the shirt body about one-half longer than it is wide. The shoulders taper toward the neck. Place the collar top above the shirt. The collar is half the width of the shirt.

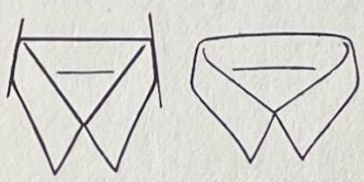


2 Make sure you set the collar slightly inside the top line of the shirt. Collar height is determined by the style of the merchandise. The lines of the yoke (B) are parallel to the shoulder line (A).



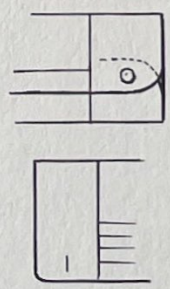
3 Buttons are always placed on the center line. Always draw four buttons, including the collar button. When you draw the cuff, place it lower than the pocket, and the pocket just below the second button.

4 When you render the illustration, design your shadows carefully. Don't put in any that will keep you from getting a crisp, flat effect. With a rounded collar (but not a flat one), always draw cast shadows.



Collars: The collar can be shown two ways — flat or rounded. In the flat collar, note the angle of the sides — don't draw them vertical. The neck opening is a triangle with equal sides. In the rounded collar the curves are at the back.

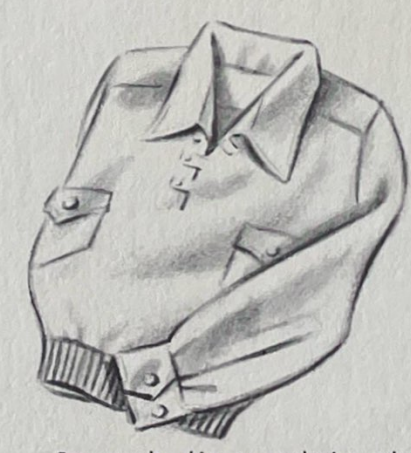
There are many kinds of collars. The important details are in the front. Depending on the length of the points, the curves of the front of collar can vary — the longer the point the more curve you draw. Note the reverse curves at the front of the button-down collar. This is an important style feature.



Cuffs: In the barrel or button cuff the corners are more rounded than in the French cuff. The French cuff is narrower and longer.

A good way to draw shirts is with a tie. Show the tie, or any other accessories, in a simple treatment.

In a perspective view, it is important to show the thickness of the shirt at the side, as well as how the shirt is folded. The collar is always shown standing up from the shirt body, and the cuff can be pulled away from the shirt. To give the feeling of softness, more folds or wrinkles should be shown at this perspective than in a front view. Note the varying direction of the stripes on different parts of the shirt.



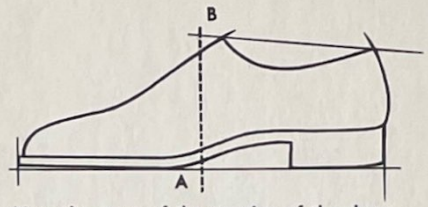
Pose novelty shirts to emphasize style details. Note how the distinctive sleeve and cuff design is brought out. Also note the way the collar is drawn to suggest the casual character of the shirt.

In drawing short-sleeve sport shirts, show the open collar and emphasize the short sleeves.

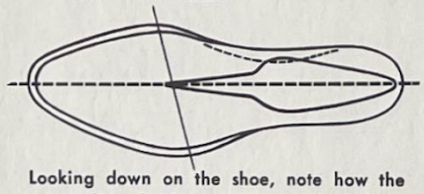
You learn to draw by drawing

Men's shoes

Men's shoes, like women's, have a specific structure that you must study and understand in order to draw them correctly. The principles we demonstrate apply to most shoes, but not novelty sandals or slippers.



Note the curve of the opening of the shoe. It is higher and more abrupt at the front than at the back. The center line is important. The sole touches the floor (A) in front of the center line. The top of the upper (B) is back of the center line.



Looking down on the shoe, note how the center line divides it. The outside half of the shoe is always wider. The diagonal line shows the relative positions of the widest parts of the shoe.

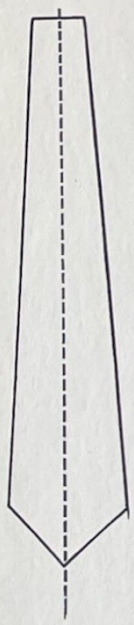
When drawing the shoe in the three-quarter view — the one most often used—first establish your center line as the angle of the shoe, then indicate the sole. Draw your shoe outline, making sure that the wide part of the sole (A) is sufficiently away from the center line.

Most shoes show reflected light. The brightest high light is at the toe. The shape of all high lights should be graceful and continuous. Notice the continuous reflected light that starts at the back of the heel and goes along the edge practically around the shoe.

Important: Draw high lights and shadows to express the form of the shoe, as in the drawing.

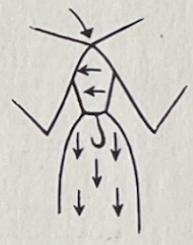
Ties

The symmetry of a tie is very important. Whether you draw the tie straight or draped, make sure you start with a center line and always draw a right angle at the bottom.



In drawing a print tie, use the center line as a guide for locating the pattern. Don't exaggerate the pattern. Draw the design as though the tie were lying flat. Use simple shadow tones to avoid a bulky look.

Wrong: No center line was used, so this "floating" tie looks lopsided and the print is not uniform. The shadows are too deep, creating a bulky look; the bulges (A and B) destroy the flat impression. The total draping is unattractive.

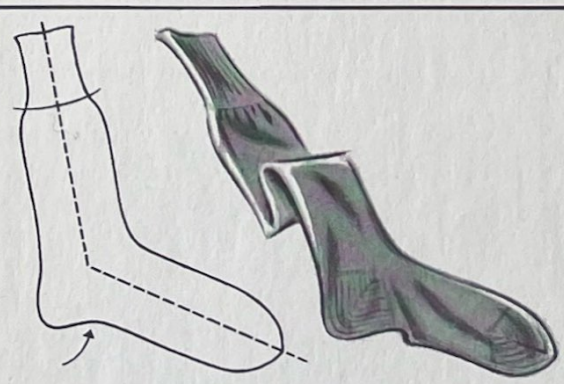


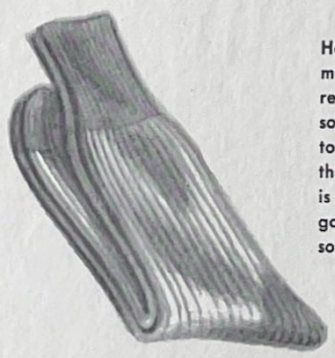
In drawing a knotted tie, keep the knot symmetrical and show the change in the direction of the pattern on it. Always indicate the "dimple" underneath the knot. Never show space between the knot and the top of the collar line.

A good way to show the ample material of a luxury tie is to flare the folds at the bottom. Make sure you draw the right angle at the end. When you render the flared areas, suggest the fabric's fullness and sheen.

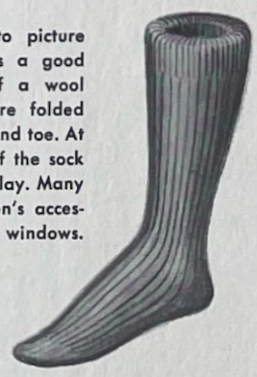
Men's hosiery

Note the angle formed by the center line and that the toe curves to a point at the end of this line. Important, too, is the angle under the heel. Also, note the curve where the top meets the body of the sock. When rendering the sock, suggest a slight fold at the bottom of the heel, as in the drawing at the far right. Men's hosiery, in a "floating" sketch, should appear to be flat.





Here are two good ways to picture men's hosiery. At the left is a good rendering of the softness of a wool sock. Note how the socks are folded to show the detail of the heel and toe. At the right, study how the top of the sock is treated, as in a window display. Many good ideas for presenting men's accessories can be found in store windows.



Men's underwear

When drawing this kind of merchandise, keep it neat, clean, and crisp. Note the direct, simple handling in the examples below.

Shorts: Men's shorts are shown flat and crisp, as if they had just come from the laundry. Use sharp, clean lines, as well as light, flat shadows.

Undershirts: These are usually shown as folded, "floating" merchandise. In your rendering, suggest the soft character of the fabric. Shadows are blended and soft. The texture pattern follows the form of the merchandise. Avoid any exaggeration of texture.

Three to six

For this group you can use a realistic treatment or a lighter interpretation. At this age, boys are still "cute" and a light style of drawing can often project their personality better. However, no matter how freely the figure is drawn, the merchandise should always be shown quite accurately and all of its style features brought out with particular care. Note the large heads that are characteristic of this age group.

Ann Vaingre

Nancy Ward

Courtesy Bloomingdale's;
Lester Thompson, Artist

Courtesy Stern's

Illustrating boys' and young men's fashions

To illustrate boys' fashions successfully, you should combine a keen sense of style with the ability to capture the typical animation and action of the boy. As in small children's and girls' illustration, the personality of the figure has much to do with the character of the art work. Besides being familiar with personality types, you must understand how the proportions of the boy change at different ages. Otherwise, you may make him look older than he should. Since merchandise is directed toward specific age groups, you must clearly establish the age of the boy in your drawing. The major age groups are illustrated on these pages. Study the important differences in the proportions, expressions, and poses at various ages.

Seven to ten

At this age, boys are capable of an extensive range of animation. Depending on the merchandise, you can pose these boys in almost any action — but make sure your pose does not conceal any of the important features of the garment.

Study the bright, alert expression and pose of the lad in the robe. The free, loose technique with which the face is drawn helps to express his spirit and personality. By contrast, the boy in the suit is drawn much more realistically. Note his serious expression and how appropriate it is to the merchandise and the "little gentleman" quality of the pose.

See — Observe — Remember

Twelve to fourteen

Draw the boys in "manly" poses that suggest the vigor of this age. These boys are very appearance-conscious. Make sure you keep up-to-date on hair styles, how shirts are worn, and what's smart in shoes, ties, belts, etc. The right choice will add character and authenticity to your drawing.

These illustrations show the importance of getting typical "manly," youthful poses. Note the little touches in hair styles, shoes, and other details.

Courtesy Stern's

Courtesy Stern's

Sixteen to eighteen

These are no longer boys — they are young men in many ways. The poses you use are the same as for men. (Review the section on posing the man's figure.) The styling details of the merchandise are similar to those of men's garments. However, the figure proportions are not the same as for the man's figure. For this age group, draw your figures about seven and one-half heads tall.

These figures represent typical young men's fashion illustrations. Note the maturity of the poses. Also note the proportion of the head to the rest of the body. Study the way the artists have drawn the faces to bring out the youthful personality of these young men.

The successful fashion artist is a creative artist

In this lesson we have taught you the fundamental principles of fashion illustration. Styles will come and go — some of the fashions we have shown you may look dated one year, be back in vogue the next — but the principles of fashion thinking and drawing we have demonstrated here remain constant. If you understand them and can apply them, you are equipped to meet all the challenges of the ever-changing fashion cycle.

The good fashion artist is a creative artist. If you want success as a fashion illustrator, you must work to develop the qualities that are the mark of the creative artist in every field. The foremost of these qualities is awareness. You must be sensitive to fashion and to all the details of the changes in style that are constantly taking place. You must be intensely interested in styles . . . new ideas . . . new directions in fashion. You must make it your business to see, observe, remember. Read the fashion magazines, keep up with the fashion news, observe the apparel of fashionable people, study the fashion windows of stores. These are sure, sound ways to build a sense of fashion awareness.

Awareness has another side. In addition to being alert to styles in clothing and accessories, you must be keenly sensitive to ways of representing them. You must follow editorial and advertising art and see what the best artists are doing. You should be quick to observe what is new in trends and techniques of fashion illustration. Explore these new techniques — experiment — see if you can interpret fashions in new, original ways. With this approach your work will take on a unique personal quality that will help you to win the tangible rewards and rich creative satisfactions of the successful fashion artist.

FAMOUS ARTISTS COURSE
Student work
Lesson 23
Fashion illustration

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

This lesson was designed to show you the special requirements for drawing fashions -- the most effective ways to handle proportions, poses, details, accessories and textures.

Here are some study and practice suggestions that will help you prepare for your assignments.

1. Keep a sketch pad alongside as you study, and make many sketches and diagrams similar to those in the lesson. Actually drawing the right proportion, the right pose, the right light and shadow pattern will impress the important points of fashion illustration much more firmly on your mind than simply reading about them.

2. Make every effort to work from actual merchandise on a model. If models are not available, draw from fashion photos of men, women or children. Follow the step-by-step demonstrations on pages 6, 7, 18, 19, 42 and 43. Be sure to emphasize the grace of the pose, as well as the fashion features of the garment. Make as many of these drawings as you possibly can and try out different mediums, keeping in mind the different requirements for reproducing work on coarse news stock as opposed to the smoother surface of magazine or brochure paper.

3. Practice rendering various textures and prints (pages 28 through 35). Compare them to each other and try to sharpen up the individual characteristics so that each one is quickly identifiable.

4. Make drawings of accessories which present the merchandise in a crisp, attractive manner.

5. As we have said so often in the lesson, anyone who wants to be a good fashion artist must be aware of current trends in both fashion and fashion illustration. You should regularly study the fashion magazines, look at fashion ads in newspapers and carefully notice what smartly dressed people are wearing. Styles change rapidly in this field, and this awareness of what is latest in fashion should become a habit.

Most women's fashion illustration is done by women -- most men's fashion art by men. With this in mind, do either Assignment 1A and 1B or 2A and 2B.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1A. Select a photo of a model wearing a current dress fashion. The dress may be of any type -- casual or formal. Using this photo as reference, make a fashion drawing in line or line and wash for newspaper reproduction. Restudy pages 4, 6, 7, 18 and 19 and be sure to make the necessary changes in proportion and action to emphasize the smartness of the pose and fashion characteristics of the clothing. Make this drawing about 10 inches high on an 11 x 14-inch illustration board. Be sure to send in the photo you used as reference along with your drawing.

Mark this drawing and the photo -- ASSIGNMENT 1A.

ASSIGNMENT 1B. Draw TWO of the following women's accessories. Make these drawings in line or line and wash on an 11 x 14-inch illustration board. The drawings should be about 4 or 5 inches in their longest dimension and spaced neatly on the board. If you draw a handbag, print the name of the leather beneath the drawing.

Hosiery
Suede shoes
Patent leather, calf
or alligator handbag
Gloves

Mark these drawings -- ASSIGNMENT 1B.

(over, please)

Do not copy any of the drawings in the lesson for this or the following assignments. Use the principles described and demonstrated, but work from the real object or a photo of it. Select up-to-date accessories.

ASSIGNMENT 2A. Choose a photo of a male model wearing a current suit style and make a fashion drawing of this subject. Indicate by your rendering what type of material the suit is made of. Be sure to restudy pages 41 through 43 before you begin. Make the drawing about 10 inches high in line, wash, or line and wash on an 11 x 14-inch illustration board. Send in the photo you used as reference along with your drawing.

Mark this drawing and photo -- ASSIGNMENT 2A.

ASSIGNMENT 2B. Working in line or line and wash, draw TWO of the following men's fashion accessories:

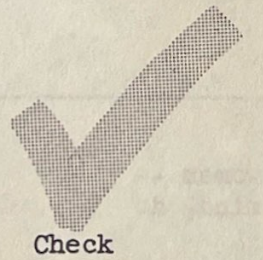
Striped shirt with button-down collar
Pair of shoes
Four-in-hand silk tie
Pair of woolen socks

Make these drawings about 4 or 5 inches in their longest dimension on an 11 x 14-inch illustration board.

Mark these drawings -- ASSIGNMENT 2B.

In criticizing your work we will be chiefly interested in:

--The proportions of the figure.
--The correctness of the pose for the type of garment displayed.
--The quality of your renderings.



Check before mailing

IMPORTANT: Be sure to letter your name, address and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

Your lesson carton should contain:

Assignments 1A and 1B
Reference photo for Assignment 1A
OR
Assignments 2A and 2B
Reference photo for Assignment 2A
AND
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.